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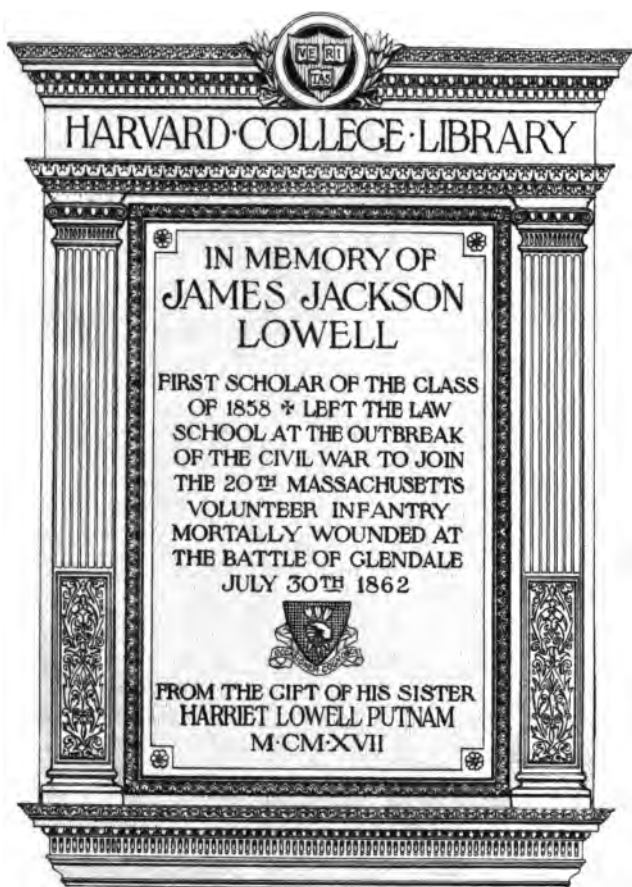
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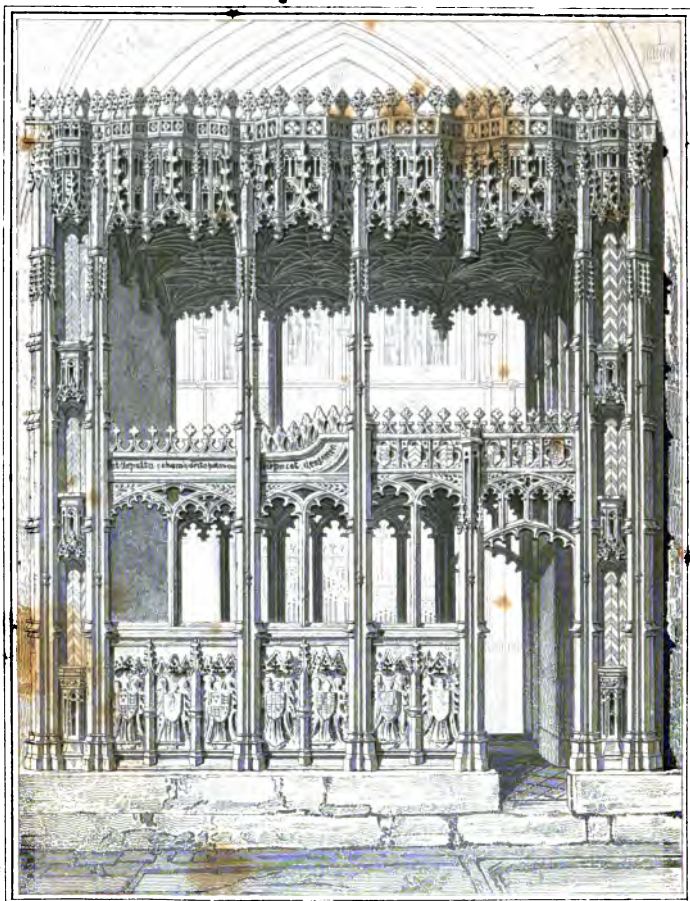
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OBSERVATIONS
ON THE
ORIGINAL ARCHITECTURE
OF
Saint Mary Magdalen College,
OXFORD;
AND ON THE
INNOVATIONS

ANCIENTLY OR RECENTLY ATTEMPTED.

by John Russell Bunsen

“Avydously we drynke the wynes of other landes, we bye up the frutes and spyces, yea we consume in aparell their sylkes and their veluettes; but alas! our owne noble monuments and precyouse antiquytees, wch are the great bewtie of our lande, we as lyttle regarde as the parynges of our nayles.”

“The landes antiquitees are the moste syngulare bewtye in euery nacyon.”
WEEVER.

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Nov. 14, 1911.

LOWELL BEQUEST.

TO THE
REVEREND EDWARD ELLERTON, D.D.

FELLOW OF MAGDALEN COLLEGE,

THIS WORK IS,
WITH SENTIMENTS OF SINCERE RESPECT,

INSCRIBED BY

THE AUTHOR.



PREFACE.



THE Author's reasons for submitting this little Work to the Public are manifold; his leading objects, however, are these:—first, to describe the Architecture of Magdalen College;—and, secondly, to state distinctly the nature and extent of its various alterations and innovations, from the period of King Charles I. to the present time.

The facts and observations here presented, result from frequent and long residences in Oxford, and a deep veneration for the ancient Architecture of England, which the Author has diligently examined, in order to define, if possible, its essential characteristics, and to acquire a just knowledge of its governing principles.

From local and other circumstances, there-

fore, it will be imagined, that he could not remain ignorant of the movements which, during the last few months, have been made towards the final adjustment of certain plans, the attempted execution of which has, through mismanagement and inexperience, reduced to ruins a considerable and important part of the College buildings.

And it will be believed, that he could not retain silent possession of a mass of well-attested information on the subject, consistently with the duty he owes to antiquity; much less feel the least consciousness of being able to expose the errors which have already, and to anticipate those which are yet likely to ensue under the present mode of regulation, without exerting his best efforts, in the hope of stimulating the Guardians of Magdalen College to preserve inviolate its splendid Architecture.

He had, however, intended to content himself with offering an occasional Letter, during the progress of the alterations, to the Gentleman's Magazine; but perceiving that he had roused an adversary who deemed it more convenient to use against him that

powerful engine Ridicule, than legitimate argument; to oppose only artful insinuations or flippant levity, to incontrovertible facts and "bitter truths," he determined to change his course; and this volume is the result of that resolution.

The Author thinks it proper to add, that he will not condescend to notice any reply which this volume may call forth, that is not in direct answer to its statements. He has no inclination to vapour and vituperate, a disposition strongly manifested by "*Magdalenensis*;" though he will never be averse to maintaining the propriety of what he has advanced, if it be fairly questioned on the authority of antiquity.

ERRATA.

- P. 22, line 5 from bottom, *for* "in justness" *read* in the justness.
P. 23, line 4 from bottom, *for* "subsequent" *read* subsequently.
P. 30, l. 13, *for* "supported" *read* supposed.
P. 43, l. 9, *for* "their" *read* these.
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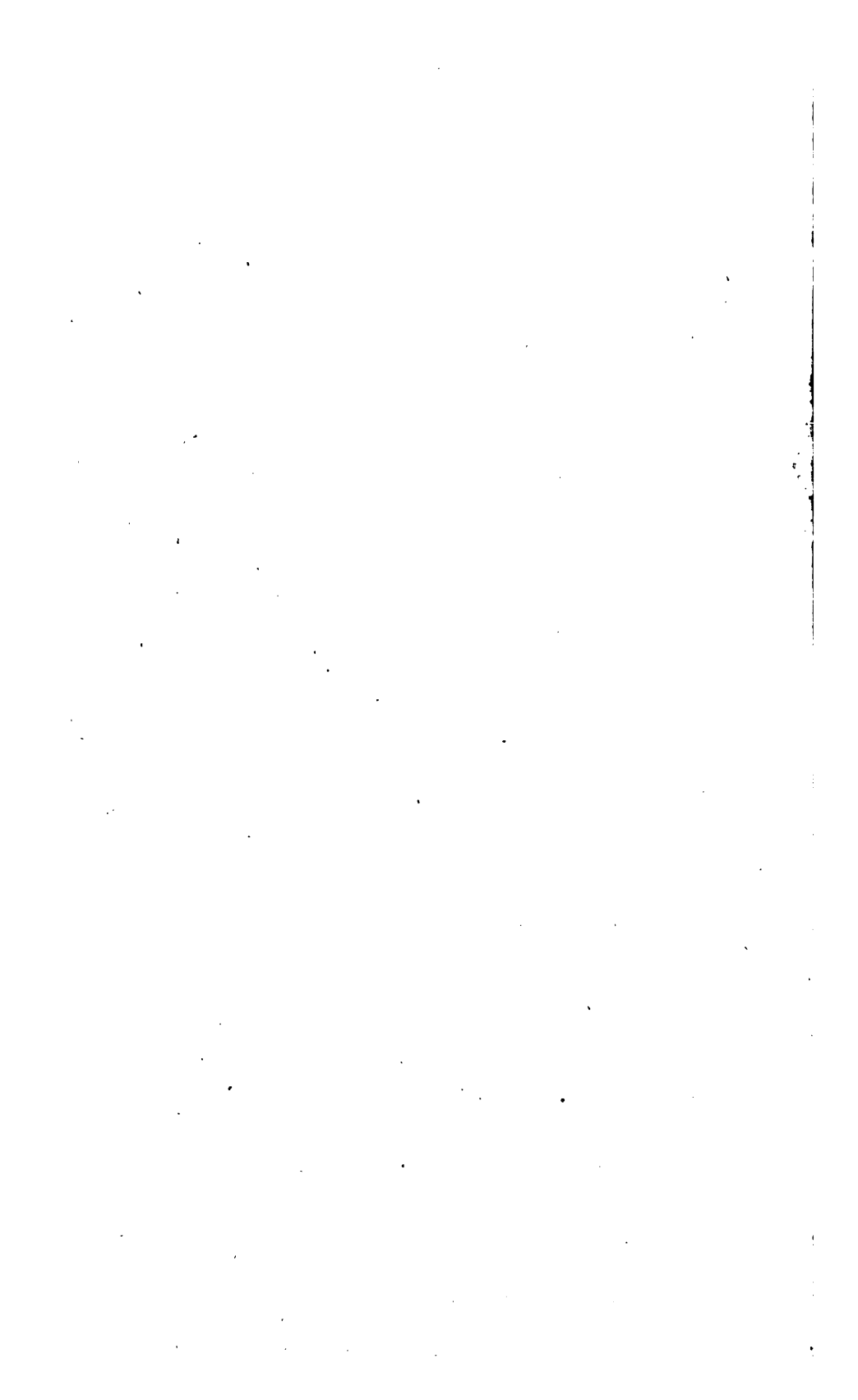
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ARCHITECTURAL INNOVATION.

CHAPTER I.

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As this volume owes its birth to Innovation, I shall perhaps be allowed to introduce it with some general observations on that subject.

The improvement of ancient buildings is opposed by so many difficulties, that success very rarely indeed attends the attempt: and the reason is obvious; the design of an edifice, whether it be a house or a church, having been contemplated and perfected by its original Architect, cannot

now be meddled with without a disarrangement of its characteristic features, a disturbance of the harmony of its design, a deterioration of its beauty, and an unpardonable violation of its propriety.

Since, however, the manners, modes of living, and even luxury of the present age differ essentially from those of former periods, and the commodious mansion of antiquity ill suits the taste, elegance, and refinement of our own days, some alteration, some abatement of its pristine and venerable character, must be made, if we are to live in the apartments of the fourteenth, fifteenth, sixteenth, and sometimes in those of the seventeenth centuries.

Surely the Antiquary could not be found fastidious enough to utter his complaint on a review of the castles of Windsor, Warwick, Berkeley, Powys, Skipton, Leeds *, and others, when it is considered that though much in each of these buildings has been necessarily destroyed or defaced, yet very much still remains unimpaired. They are buildings all of remote origin, of strength sufficient to withstand for a considerable time the powerful attacks even of artillery; and still present, at least externally, such appearances of original character and grandeur, that they must ever excite our interest and admiration.

* In Kent.

Berkeley Castle in particular retains its ancient character throughout, far beyond what we might have expected for a building which has so long been the residence of a noble family, and so long a stranger to the purposes of war, for which it still seems prepared. Needless meddling is not to be defended even here, but the alteration of Churches is a matter widely different from the foregoing. At the period of the Reformation, these buildings suffered greater violence than was perhaps justified by the object for which they were dilapidated, and were deprived of much of their appropriate solemnity and beauty. Whatever was built in former times was useful and good; whatever plan, proportion, extent, and style was adopted, was right.

The Protestant mode of worship is attended with fewer ceremonies than that of our ancestors, and this, but not this alone, (for plunder greatly influenced the actions, and encouraged the exertions of Mnemoclasts and Iconoclasts,) occasioned the dilapidation of our sacred edifices, whose scanty numbers yet remaining are the noblest ornaments of our country; and after all the violence they have suffered, still surpass all the ecclesiastical piles of foreign lands.

But that those churches which have sustained mutilation, and been denuded of their characteristic embellishments, are deprived in a degree

equal to their loss, of that awful grandeur, which he who beholds must feel when he enters the great door of the cathedrals of York, Winchester, and Ely; let me instance only the cathedrals of Bristol, Carlisle, and St. David's, the collegiate church of Howden, and the abbey churches of Malmsbury and Bridlington.

I have surely said enough to prove, that when a building is perfect, its alteration in any respect must diminish its beauty. You cannot improve perfection. Attempts however are often vainly and presumptuously made, and to examine the propriety of such an experiment on the cloistered quadrangle of Magdalen College is the chief intention of these pages.

But I must pause a little longer, and offer a few remarks on a species of innovation unallied to the blind, bigotted, and savage havoc last spoken of, and widely different from that suggested by convenience. I allude to the alteration of an edifice for the sake either of removing a feature which modern arrangements have brought more conspicuously into view than was perhaps originally intended, or, to lay bare a prospect which consistency and correct taste had concealed from certain aspects.

Need I refer to Salisbury, Lichfield, and other cathedrals to illustrate my remarks? but instances more fatally true cannot be found. It is this

species of Innovation which Mr. Wyatt practised in those noble churches: possibly it was admired for a time, but now so completely is the sweeping plan disrelished, and the contagion of such examples checked, that its promoters would willingly restore these cathedrals to their former arrangement and beauty. The wish, alas! is past accomplishment; what is destroyed can never be restored; and the authors of the sacrilegious work must endure to be told, that in consequence of the removal of monuments, altar and partition-screens, from their proper stations, their churches lack that variety of prospect, and solemnity of appearance, so perfectly exhibited in Winchester Cathedral and Westminster Abbey.

The dilapidation of a venerable building on the despicable plea of showing what is termed, and what may perhaps be literally correct, a "pretty view," is so contrary to any good principle, that the surprise is that the patron should be found bold enough to sanction such a project. Destroy any member of a perfect building, and you destroy its harmony, the unity of its design, its propriety, its beauty. Take away a feature ever so subordinate, or add a feature to a perfect design, and you do it an essential injury. Peterborough Cathedral, for instance, appears to much less advantage than some others; and yet did we now view it according to the original plan of

the Architect, this church would have excelled all others in the beauty of its groupe, and the splendour and magnificence of its design. Under every disadvantage, and the want of harmony from the absence of several important members, it still however possesses unequalled grandeur, and Peterborough Cathedral is deservedly reckoned among the number of England's finest churches.

It will be generally admitted, that a tower built to support a spire cannot appear perfect without one. Imagine, Reader, the Cathedral of Peterborough with five spires: two in front, on lofty towers, immediately behind these two others more lofty, but on shorter and more substantial towers, and a third in the centre of the fabric, still loftier, but on a tower the most bulky, and the least lofty of any; and then view the structure as it now stands, with only its two Western spires, and only one of its retreating towers, and you must allow that with its absent spires and towers are lost its characteristic form and proportions, and therefore much of its interest.

A lofty roof is an almost essential feature of "Gothic" Architecture, and where applied cannot be dispensed with but to the irreparable injury of the design. It was not indeed always used or even required, but the oldest, best proportioned, and handsomest edifices have it.

Bishop Gower had too much good taste and

feeling to discard this feature, though, as it appears by the magnificent remains of his Palace at St. David's, Llanfey, and Swansea, he did not admire it as an external object. He elegantly screened it from view; and the arcades of open arches, surmounted by battlements, which crown the parapets of these buildings, are the most remarkable and ornamental features of the several designs, and are to be found on no other structures either of prior or subsequent antiquity.

Compare Salisbury and York, or Wells and Gloucester, and the choice will generally belong to the former. But a building which was not formed for a lofty roof would look as graceless by such an addition, as the removal of one where it was erected would impoverish and mutilate the design.

An edifice raised four centuries ago should not be forced to comply with the ideas of beauty or propriety prevalent in the present age. Every change from its original character subdues the propriety of the name, or brings it nearer to a ruin; and a building thus altered or misapplied is with little more accuracy called by its primitive name, than the remains of Malmsbury Church are in common parlance known for the Abbey to which they formerly belonged.

Again, many of our great conventual churches are so partitioned, and shamefully appropriated

to the meanest purposes, that while we view them giving shelter to carts and cattle, we can scarcely apply the venerated name they own, or cease to blush on recollecting that the same buildings were consecrated to religious worship.

I grant that churches one fourth the size of those of antiquity; without nave, transepts, or triple aisles—a mere square room, would suffice for the rites of our religion; but could a church built in the age of Edward III. or Henry VI. be now bereft of what we are pleased to call its extraneous members, without injury to its proportions? or could a single constituent feature be taken off without impoverishing a design, whose length, height, breadth, and relative proportion had been adjusted and fixed?

The nave of Malmsbury Abbey Church is now parochial; an entire building, as it were, made out of the ruins of a mighty fabric. As the relic of such a fabric, it excites our highest admiration, but as an independant structure, it bears no claim to notice; it is a small building of gigantic proportions, with a porch that might well serve as a chancel for some churches.

In a word, if I admit that it is not necessary to copy now the models of antiquity, I must also maintain that we are not justified in remodelling the designs of former times to our own notions of elegance and fitness. Entire demolition savours

more of good taste and consistency; for if an ancient building is not already congruous to its purpose, it will never be rendered so in these days by alterations and appendages.

Those who respect the style should preserve its fine models; for I may assert, that the people who raised our churches and castles when the "Gothic" flourished unrivalled, assuredly understood its principles better than our vain contemporary Architects can pretend to, who are only attempting to revive, after an interval of more than two hundred and eighty years*, a style whose rise

* The singular methods which some persons have tried to make the "Gothic" agree with their own fanciful notions of its origin, are not unworthy of notice. I shall adduce one instance, that of Sir James Hall, who has actually formed vegetable windows from Architectural models, and claimed for his ingenious productions the invention of the pattern. If we could be brought to admit that this elegant style and some of its enrichments resulted from the accidental intersection of branches, and the peeling off of the bark, it surely can never be allowed that such rich patterns of tracery as those furnished by the Minsters of York and Beverley had the same origin.

Sir James Hall's hypothesis would have been less objectionable had he reposed after discovering the *origin*, and suffered the majority of carvings to have proceeded from improvement in Architecture, since it appears, to me at least, that the simple form only can reasonably be ascribed to nature.

Under the system followed in his work, no form or combination of forms, no disposition or kind of ornaments, is

was soon succeeded by perfection, and this, by decay, a decay concealed by variety, till invention was distracted or destroyed, and the essential properties of the style were lost in the exuberance of those ornaments to which it gave origin.

allowed to the taste or fancy of the Architects: yet it is curious to observe, that no arch, or pillar, or window, is perfect without the assistance of art in binding the boughs or trunks together, though, according to our author, the most exuberant tracery, such as all other writers allow to have been unknown in the thirteenth century, was discovered with the arch which enclosed it, and composed in a manner quite beyond the reach of man when the means of science were very limited.

CHAP. II.

CONTENTS. Situation of Magdalen College,—old and new bridges—defects of the latter—extent and boundary of the College—Magdalen Hall—Grove—Holywell Mill—irregular disposition of the College buildings—St. John's Hospital—its suppression, and the foundation of the College—Magdalen Hall and other ancient houses described—Chaplain's Court—St. John's Court—injudicious situation of the outer gateway—south front—chapel of St. John's Hospital—curious picture of the same—south doorway—Great Tower—its admirable situation—propriety of towers to "Gothic" Churches—description of Magdalen Tower—its simple grandeur contrasted with, and preferred to, Taunton—Waynflete's imitations defended—Cardinal Wolsey not the builder of Magdalen Tower—west front of the chapel—disuse of the tower gateway censured—its architecture described—several adjoining rooms noticed—pulpit—outer gateway described—President's house.

Saint Mary Magdalen College is more remarkably, prominently, and beautifully situated than any other in this University. It stands at the Eastern extremity of the city; its outer side being terminated by a narrow branch of the river Cherwell, which is crossed by a bridge covering two streams, but standing mostly on dry ground; having one extremity at the meeting of the two roads leading to London, and the other close to an angle of the college, at the commencement of

the High Street. The original bridge, a very ancient structure with plain pointed arches, between angular piers or buttresses, was demolished, and about the year 1772* the present more stately stone fabric, in length 530 feet, built by Mr. Gwyn, unexceptionably the most faulty bridge builder that this or any other country ever produced. If the bridge at Worcester is the best effort of his talents, certainly the one at Oxford is his worst; though all his designs betray a disregard to convenience, or beauty of situation.

This bridge is ponderous and inelegant, too steep and too narrow, fatiguing to cattle, and tiresome and dangerous to foot passengers. Its breadth should have equalled the width of the street, and its height or bow, to say nothing of the elevated road, should not have been so great by several feet†.

* March 28th, 1771, an act was obtained for "amending certain mileways leading to Oxford; for making a commodious entrance through the parish of St. Clement's; for rebuilding or repairing of Magdalen Bridge," &c. The new bridge was opened October 11th, 1777.

† The unnecessary and dangerous height of the bridge has lately been remedied, at least so far as the elevation of the street would improve the passage; but at the loss of ten or twelve inches of the tower and south front of Magdalen College. This is the second incroachment on its walls. The first and chiefest happened when the street was originally paved. Necessity will perhaps plead an excuse, but it should not be forgotten, that a very long and low building is not improved by a diminution of its little altitude.

By an unpardonable blunder of the Architect, or an oversight of those appointed to examine his plans, an almost irreparable injury has thus been inflicted on one of the grandest scenes in one of the noblest streets which any city in Europe can produce. A narrow approach is not calculated to display the handsome effect of a broad street. If the height of the bridge were diminished, and its breadth increased, the lofty and well-proportioned tower would appear to greater advantage than at present; since, instead of a point blank elevation, its foreshortened side, viewed in conjunction with the eastern face, would convey the idea of solidity; while the abridged shafts and turrets would bespeak the unity of the design.

The College precinct is of an irregular triangular shape, and contains 94 acres, 1 rood, 24 perches, of which the buildings cover, including the new building, but exclusively of the Hall, 10 acres, 3 roods, 8 perches *.

It is not generally known, that in consequence of some disagreement between Dr. Nourse, whose influence in the city at that time prevailed, and Mr. Townshend a respectable builder, the latter, though promised, was deprived of the opportunity of erecting the bridge. The result was, the employment of a person whose men and materials were brought from a considerable distance, and an enormous expence additional to the estimate.

* The extreme length of the College from north to south is 570 feet, and from east to west 330 feet.

On the east, as already stated, the water forms their boundary and defence, dividing the large tract of ground into two nearly equal parts; on every other side, a substantial embattled wall of stone, in some places 8 feet, and in others 13 feet high, which still appears perfect, excepting towards the High Street, whence it was removed at an early period, and with it consequently the great South gate of the College.

The precise period of this alteration is unknown, but I may conjecture that it took place in consequence of the separation of Magdalen Hall, and some other contiguous buildings from their parent foundation, soon after its final establishment. Their entire disjunction therefore became necessary, and by the removal of their enclosure wall, and other alterations, hereafter to be noticed, they became two distinct and essentially different foundations.

In point of extent, Magdalen is surpassed only by Christ Church; but it is the most secluded, and incomparably the most perfect and beautiful. Its style of architecture is inferior to that of Merton, but William of Waynflete has produced the most perfect specimen of Henry the Sixth's age. The seclusion of this College is one of its best distinctions, and thoughtless and sinful would those persons be who ever suffered its sanctity and solemnity to be violated.

Magdalen may justly boast of its trees as well as of its Architecture. The thickly planted grove contains some of the largest and stateliest elms in Oxford, whose solemn and massy foliage forms a very remarkable and ornamental feature of the city, and when viewed from a distant position, in almost any direction, the tower, and sometimes the chapel pinnacles, appear embosomed in its shade. Anthony à Wood says, "the groves and gardens, enclosed with an embattled wall by the founder, are emulous with the gardens of Hippolitus, Cardinal D'Este, so much famous and commended by Franciscus Scholtus in his Itinerary of Italy."

Nearly fifty head of deer augment the interest and beauty of the grove ; two of these noble animals are annually sacrificed for the College use. The meadow in which they pasture undisturbed is most properly shut from public intrusion.

A street on the west side of the grove leading to Holywell * has from the enclosure obtained the appellation of Long Wall. Its extreme length on

* The small pool of clear water which gives name to this parish, and which was once celebrated for its marvellous properties, is situated one hundred and twenty feet from the north-east corner of the church. It was defended by a circular stone coping, of which only one fragment remains, but time having survived all its healing qualities, the spot which superstitious veneration secured from injury, is now altogether despised and neglected.

this side is 570 yards. Near the North angle stands a lofty, square, and embattled Tower, assuming the aspect of a fortification, for which its strength might well enable it to serve if necessity demanded. From this tower, towards the East, the wall extends 430 yards, terminating in a curved line near the water, which natural security rendered its continuation any further towards the bridge, unnecessary.

At this point, the Corn-mill, which would seem an ancient appendage to the College, occupies an angular cavity in the boundary line, and is a pleasing object from the meadow or water-walk *; it is, however, the property of Merton College, to which society also belongs nearly the whole of Holywell parish.

Whether the irregular disposition of the College buildings be ascribed to accidental circum-

* A venerable and wide spreading oak stood in these meadow walks, nearly opposite the entrance, till the 29th of June 1789, when it fell with a tremendous crash. Its height exceeded seventy feet, and its girth twenty feet. A considerable quantity of its timber remaining solid, various articles were made of it, in remembrance of a tree traditionally asserted to have been more ancient than the College itself. The principal memorial is a large fantastic chair (belonging to the President), richly ornamented, in what is called the "gothic" taste. A substantial and plain seat would more nearly have resembled the antique, and proved the worthiest record of the largest and oldest tree in Oxford.

stances or design, the effect produced is a happy union of the picturesque and beautiful ; I am, however, inclined to believe that the general outline was determined by the more ancient Hospital, and adopted by Waynflete, who, pursuing a plan, unlike the sweeping one afterwards witnessed at Christ Church, applied the buildings he found to his own purposes till others more spacious and beautiful, but occupying nearly the same positions, could be provided.

St. John's Hospital was of remote antiquity ; but very little certain is known of it prior to the thirteenth century, when it is supposed to have been re-edified or enlarged, or, according to others, re-founded by King Henry the Third. It was irregularly scattered, and so extensive as to have covered the ground on both sides of the street from the river to the east gate of the city, which stood a little towards the west of the present boundary of Magdalen College grove. Waynflete established his Hall within the walls of the old institution on the 6th of May, A. D. 1448, which was succeeded by the present College, July 18th, 1457.

Situated as Magdalen Hall and other ancient connected dwellings are within the College precinct, some mention of them will be expected, and it can no where be more properly supplied than in this place.

The Hall was provided as a nursery to the Col-

lege by Waynflete, whose death it survived in that capacity only a short period. The Founder's work is seen in the long and lofty fabric which skirts the West side of St. John's Court, and which constituted the whole of the accessory building: but want of accommodation being shortly experienced, an additional edifice became necessary; hence we account for an extension of the front in that part containing the gateway, A. D. 1518.

No other portion is older than the seventeenth century. Altogether it contains two courts, whose united length is 240 feet, and the front width 51 feet. The most ancient buildings are of substantial masonry, the others, timber and plaster, curious and respectable for the age which produced them. The chief part of the inner court was destroyed by an accidental fire between the hours of half past three and seven on Sunday morning January 9th, 1820. It was the handsomest building of its style in Oxford, having four rows of bow windows in three stories, besides a lofty roof, and the front enriched with ornamental plaster work, in which appeared, among other imperfect shields, the arms of King Charles the First.

The Principal's house separates the quadrangles; its style and dimensions suited the society to which it belonged, but the recent addition of a contiguous mansion and garden have increased its extent and also its comforts.

On the further enlargement of this Academic Hall in the seventeenth century, a thorough renovation of the interior was made, and nothing of Waynflete's work remained excepting the walls, even the windows being destroyed, and three stories placed where only two were formerly seen. On the ground floor is the College school-room, whose roof is supported by beams and twelve wooden pillars in two rows.

I am reminded of a memorable transaction which took place in this room about fifty years ago, and which I will here relate. Several of the leading boys agreeing to assume the functions and authority of judges and jurymen, Jarvis, third son of Dr. Sibthorp, was to be convicted of highway robbery, and after a mock trial received his sentence to be hanged. He was accordingly suspended by the neck from a hook in one of the pillars, in which posture he was to remain till he gave the preconcerted signal, a whistle; and in this condition he would have died, but for the accidental arrival of the Master, who cut the cord just in time to save the life of his innocent pupil.

The principal floor is occupied by the hall and chapel, the latter small and neat; the former, lined with paneled wainscot, is destitute of any architectural ornament, excepting the brackets supporting the ceiling, which, in a carved border over

the high pace, has the date 1633, and these initials within the letter D, w. m. d.

On the walls are several framed portraits; the most ancient and important is that of William Tyndall, painted on pannel in the costume of his day. It is in fine preservation, and measures $40\frac{1}{2}$ inches by $30\frac{1}{2}$ inches.

Gulielmus Tindalus Martyr
olim ex aula Magd.

On a scroll is written :

Hac in luce tuas dispergam Roma tenebras
Sponte extorris ero sponte sacrificium.

At the bottom of the picture :

Refert hæc tabella quod solum potuit ars Guilhelmi Tyndall, hujus olim avlæ alumni simul et ornamenti, qui post fœlices purioris Theologiæ primitias hic depositas, Antuerpiæ in Novo Testamento nec non Pentateucho in vernaculam transferendo operam navavit, Anglis suis eousque salutiferam ut inde non immerito Angliæ apostolus audiret, Martyrio Wilfordæ prope Bruxellas coronatus A° 1536; vir si vel adversario (procuratori nempe imperatoris generali) credamus, perdoctus, pius, et bonus.

Above are sleeping-rooms. The staircase, pantry, and other offices, were attached to the North end of the Hall in 1614; and the date 1656 on the West side of the court, proclaims the age of the other buildings.

The tenements adjoining Magdalen Hall, in length 260 feet, and extending to the corner, are built of stone, and very ancient. The most per-

fect of these, distinguished by two bow windows, was inhabited at the beginning of last century by Lady Leiven, and tradition reports it to have been at one time occupied by a Bishop. All the other houses have been altered; they were built in the tenth of King Henry VIII. A. D. 1518, and, though excessively defaced, disclose their antiquity in the relics of windows and arched door-ways. The corner house, a large and very lofty pile, is built of wood and plaster, and entered, as was common in houses of the seventeenth century, by a spacious gateway.

The buildings of Magdalen College are so disposed as to admit of three quadrangles or courts, the principal one being cloistered and surrounded by double sets of apartments, which give it the unusual character of loftiness, and great magnificence.

The Chaplain's court is formed by the inclination of the South front and chapel, which unite at the angle of St. John's court, but are a considerable space apart at the Eastern extremity, where it is enclosed by a building containing numerous apartments, and having on the outer side the great tower. To the number might be added another court, behind the President's house, but the ancient fabric which inclosed it toward the North, and stood many feet forward from the line of that front, has long disappeared, and the

quadrangle still remains incomplete. An imperfect representation of the absent member may be seen in Loggan's prints, and another, though a less distinct one, in those by Williams.

The outer, or St. John's court, is of a long and narrow shape, having its entrance (somewhat injudiciously) in a corner, almost invisible from the High-street, but before an avenue called the Gravel-walk, lined on one side with stately elms, and on the other by the College School, Magdalen Hall, &c. and advancing so near to the West front of the chapel, to which it is directly opposed, that the eye is distracted rather than delighted with the variety of beautiful objects presented to view.

Excepting the space occupied by the gateway, nearly the entire Western side is formed by the School-house, extending almost to the President's lodgings, which terminate the North side. The South boundary is part of that long and handsome range of buildings which, in an uniform design, stretches from one extremity of the college almost to the other, abutting on the High-street, the indirect line of which it follows; and ennobled by the tower, which in justness of its proportions, and the simple grandeur of its design, remains perhaps without an equal.

The South front was reduced to its present uniform and perfect appearance, A. D. 1635,

when an elegant little chapel, which had belonged to St. John's Hospital, and stood midway between the tower and the West angle, was pulled down, and the space occupied by windows corresponding with the rest; an alteration which was so well executed as to baffle discovery on the outside, though towards the Clerk's court it is very apparent*.

A picture of this front, painted before the alteration, and showing the form and features of the old bridge, is now preserved in the Bursary, and exhibits the chapel, consisting of three or four divisions, separated by pilaster buttresses, and having single lancet windows in two stories: it was converted into rooms for common purposes, and continued so to be occupied till the time of its demolition.

It is to be regretted that the entire building is not shown in the picture, as it would have determined whether that part of the South front westward of the chapel was erected prior or subsequent to the removal of that elegant little building. But that it is of later date than the college chapel and pulpit, appears by an irregular joint in the wall from top to bottom, near the latter.

* The neighbouring church of St. Peter was frequented by the Society of Magdalen Hall, but, on their taking possession of the hospital, the chapel, or "oratory," according to Wood, belonging thereto, and standing in the south front, was used for divine worship.

An uninterrupted row of battlements, resting on an ornamented cornice, covers the entire South side; among the ornaments, the rose, portcullis, fleur de lis, and the arms of Waynflete, are conspicuous *. Close to the corner of the chapel was placed a doorway still entire, but walled up; the former purpose of it is uncertain, but we may suppose it to have been used on charitable occasions, after the dissolution of the hospital; otherwise a private gateway is neither necessary nor allowable in a college. It should seem, however, by a double label, that an alteration was made after the building was completed, but I am unable to determine the question, and it is no longer one of material importance.

The primary use of the tower, which stands in this front, is to hold the chapel bells; but it was also designed to appear a bold and striking feature of the college. As a campanile, its attachment to the sacred edifice, though common, is not indispens-

* The indeterminate style of its ornaments, and, consequently, their almost endless variety, is a peculiar advantage in "Gothic" Architecture; and the introduction of armorial bearings, badges, crests, and other devices common to the period, among the fixed ornaments, which were few compared with the number that proceeded from the exuberant taste of the sculptor, proves a happy and often a very useful embellishment. Even so late as King James's reign the use of such ornaments was not neglected. The family badges appear in the entablatures of Moreton Corbet Castle, near Shrewsbury, whose beautiful ruins cover an extensive plot of ground.

ably necessary; the examples of detached towers are numerous, but they are never stationed towards the Eastern extremity of a church or chapel without some obvious and particular cause. Magdalen may be instanced among the very few so situated; those who have attentively observed this college, and examined its arrangement, will need no proof here of its appropriate situation; those who have not considered the relative connexion between the several parts of a large assemblage of well-planned buildings, may feel convinced of its certainty by some descriptive remarks on the cloistered quadrangle.

As an object to engage attention, no other position would have proved so suitable. But the Architect regarded the tower, not merely as a single or independant object, but as a constituent member of the grand design; however highly it had ennobled the exterior; his wish and effort, for both are evident, would have been unaccomplished had it not proved a distinguished feature from within the college; he aimed to render it, both within and without the walls, a grand and beautiful appendage, and the admiration which it has ever excited, is the best testimony of his skill and success.

From its foundation to its summit this tower is uninterruptedly viewed, but its sides are attached to the South front of the college, without which union its aspect would be solitary, naked, and deplorably mean.

Whether the structure were lofty or low that was designed to receive a tower, so much was it a feature of "Gothic" Architecture, and so skilful were the Architects in its adaptation, that it never appears a redundant or awkward appendage. This is one of many superiorities claimed by the "Gothic" over the Grecian style. Sir Christopher Wren was the only Architect who successfully designed a steeple. Inigo Jones, a still chaster Architect, never attempted it; he saw that the union of a tower and a portico, would produce an unharmonious effect, and the Church of St. Paul, in Covent Garden, is a perpetual monument of his genius.

The tower is a modern feature in Roman, but a very ancient one in English architecture; that of Magdalen which claims our particular attention, is one hundred and forty-five feet high, and consists of four stories, unequally proportioned, and each more contracted than the other. At every angle is an octangular turret slender and of equal size, excepting the one towards the North-west, which is enlarged and encloses the staircase.

The basement is plain, and the second and third stories have only a small window in three sides of each *. The principal story, more lofty than the rest, exhibits in each side two beautiful

* The principal compartments of these windows were formerly filled with curious stone work, nearly the whole of which has of late years been replaced by luffer-boards.

windows, separated by a slender shaft, having in the upper part a figure enshrined in a handsome niche, and terminating in pinnacles, less lofty and smaller than those on the angles, whose shafts are panneled, but all crocketed. An elegant frieze, between cornices, ornamented with sculptures and crowned with a parapet and battlements, both perforated, completes the design.

The boasted tower of Taunton Church, though confessedly a noble structure, is far less beautiful than that of Magdalen College. Its double storied windows, niches, pannels, and gorgeous parapet, form a superb, but not a chaste design. In one, "all below is strength, and all above is grace;" but, in the other, the Architect was resolved to leave no blank space on which the eye might repose from the dazzling splendour.

The exact age of Magdalen tower is not, as some suppose, involved in doubt and uncertainty; and the honour of its design is frequently ascribed to Cardinal Wolsey, who was a member of that College, and Bursar just before its completion.

Some writers have attempted to qualify the just praise of Waynflete by insinuating that he copied the plan of his College, and particularly the tower, from King Henry the Sixth's stupendous but imperfect design for King's College at Cambridge. It is certain that Waynflete followed the plan established by his predecessors. A quadran-

gle or quadrangles, cloistered or otherwise, a chapel, sometimes a tower, a hall, gateways, and many other component members, were requisite to complete a college, and their extent and beauty depended on the opulence of the Founder, and their arrangement on the taste and skill of the Architect.

If Waynflete profited by a model, it was no other than that of his predecessor Wykeham at New College, where the hall and chapel are united, having a court towards the West, and another on the South side. Waynflete avoided in Magdalen a defect which he observed in New College. He made the entrance court form, as it were, a vestibule to the chief quadrangle, but at New College you pass from the greater to the cloistered court, which is distinguished only by the tower and chapel front, and these are not presented to view till the barren cloister* has produced its full

* By this expression I do not wish to be understood as agreeing with the common and senseless opinion of guide writers, and other critics of equal claims to taste, whose praise and censure are alike harmless, and who never visit this handsome cloister but with feelings more alarmed and affrighted than would be inspired by all the combined horrors of St. Grimbald's Crypt, a deep-sunk, and humid apartment, in which a scanty gleam or two of light, issuing through Norman loop windows, divides the pillars of the vaulted roof, and just serves to render darkness visible; and where the uneven and swampy floor is thickly strewn with dead men's bones. On the contrary, I have always admired the seclusion

effect on the beholder. In a word, there is a general correspondence in the plans of all great monastic, cathedral, and collegiate establishments, which it was wise rather than censurable to preserve.

If it be admitted that this tower was early contemplated, its erection was not so speedily begun as the chapel and adjoining gateway, otherwise the record which furnishes us with the exact date of those buildings, would surely also have mentioned the progress of the tower. Its foundation stone was laid by Dr. Mayew, President, on the 9th of August 1492, and the structure was completed A. D. 1498, while Cardinal Wolsey was in office.

As the absence of records has allowed room for conjecture as to the design, I also shall take the liberty which others have exercised before me. I do not believe that this tower was designed by Cardinal Wolsey, or that he even directed its completion. Its architecture has no affinity to the style which prevailed generally in the reign

of these cloisters, and their condemned solemnity has increased my admiration. I must be understood as distinguishing between a cloister surrounded and encompassed by buildings, as at Magdalen, and a mere covered ambulatory, as at New College. The cloister was the only important part of this college left uninjured by Mr. Wyatt. Its unpoluted antiquity offends the sight of those who have formed their notions of the beauty of "Gothic" from the interior of the chapel; but it is to be hoped that, as heretofore, neglect will continue to befriend what attention and improvement would consign to destruction.

of Henry VIII. and which was the expiring effort of the "Gothic." The style of the tower gives place to that of no other part of the college.

Before this tradition, for it is merely traditional, in favour of Wolsey is received, it is necessary first, to prove that architecture experienced no change from the age of Waynflete to that of Wolsey; secondly, to adduce other examples of the same period exhibiting similar excellencies; or, thirdly, if the change be admitted, to point out in this instance the marked distinction between that part of the edifice which is acknowledged to be Waynflete's, and that supported to be Wolsey's. Were it allowable in this place to show what important changes "gothic" architecture experienced when on the eve of dissolution; to name examples not merely produced in the reign of Henry VIII. but of Wolsey's own patronage; and to show that no characteristic disagreement, though a difference of ornament, can be observed between the tower gateway and the great tower, scarcely the shadow of a doubt would remain of the prior antiquity of its design to the age of Cardinal Wolsey. But if, as some will have it, this tower was his work, it was his first essay in architecture, and his good taste would have been established had it also been his last. In all the buildings planned or promoted by that extraordinary man, the same degree of taste, and it was all the age would afford, is ob-

servable; and the style of his known works bears no resemblance to this tower, which rivals the purest works of the best age of ancient architecture. If it be granted as probable that Wolsey when Bursar was consulted in, and directed its completion, it may be safely concluded that he had no hand in the design, which was doubtless determined before a stone was fixed.

It should be further observed, that at the time of Waynflete's death, which happened August 11th, 1486, the College buildings were not completed, though the work was pursued without intermission, and under the immediate controul of the Founder himself, from the year of their commencement, namely 1473; and that it is probable that the tower as a less essential part of the College than the chapel and residences, was completed as soon as convenient after the other buildings, on a plan previously arranged by Waynflete, and probably executed by the very same masons who perfected the tower-gateway in the style in which it was begun. Surely no one will admit the tower to have been an after-thought. No cause appears for its addition in the reign of Henry the Eighth which did not exist in that of his predecessor; and there was far less enthusiasm to dictate, and treasure to devote to the enlargement of ecclesiastical edifices*.

* A sudden and unanticipated improvement was made to

The east side of St. John's quadrangle presents an assemblage of variously formed and uncommonly grand buildings:—the chapel; the north porch, and muniment tower, divided by a large this tower a short time since, by removing the vanes of its eight pinnacles for the purpose of repair. The question of their propriety being agitated, it was at length determined that they should not be restored. At the period when this tower was built, vanes were as common and as characteristic as the pinnacles by which they were supported, and I have no doubt that such ornaments were once placed on Magdalen Tower, though none remained when the last were put up about half a century ago. They were very clumsily formed and too numerous; each middle pinnacle should have had an iron cross, as at Merton, and the four greater pinnacles vanes, similar in shape and ornament to many which may be seen on tombs in Westminster Abbey.

In Loggen's accurate prints of this college, and also in Williams's curious old Work, entitled *Oxonia Depicta*, Magdalen Tower is represented with four ornamented vanes, and apparently four crosses. The singularly formed, but incomparably beautiful Tower of St. Nicholas Church, at Newcastle, has among its other ornaments *thirteen* vanes. The Architect is unknown, and its exact age doubtful, though it may be safely ascribed to the fifteenth century. Almost every turret and gable of Cowdray House, built in the reign of Henry VIII. had a vane, and the pinnacles of the Hall-turret displayed a cluster of *nine* banners. Among the crosses with which our chief towns were once adorned, that at Gloucester was ornamented with *sixteen* vanes; that at Doncaster had *five* crosses; and the splendid market cross at Chichester still presents *seventeen* emblazoned vanes.

While on this subject the new weather-cock on All Saints Church, in this University, should not escape notice. Dis-

octagonal turret and pinnacle both useful and ornamental; and the great gateway of the cloisters, the latter receding several yards from the two former, which are united, and of equal height.

The distribution of ornaments throughout is at once just and judicious: a broad centre and two smaller side windows, beneath a parapet of grotesque figures and battlements, distinguish the West front of the chapel, whose door-way is covered with a shallow but exquisitely enriched porch, displaying, besides the canopied statues of the Founder, King Henry the Third, St. Mary Magdalen as the patron saint of the former, St. John the Baptist of the latter, and William of Wykeham; the arms of Waynflete, on shields enwreathed with the garter; the rose, the lily, and other appropriate devices; it is generally admired as a fine specimen of taste and ingenuity in design and construction.

By an ill-judged arrangement, the North porch of the chapel, also leading to the cloisters, has long been made the only approach to the interior of the College. Double door-ways to churches satisfied with the well-shaped monitory bird which the better judgment of Dean Aldrich fixed on the steeple of his handsome church, the parishioners have lately placed in its stead a bloated, broad-tailed cock, too large and too natural for the loftiest building in Europe, and too vulgar to be made a conspicuous object on a sacred edifice. Its weight is nearly seventy pounds, and its cost was, perhaps, somewhat less.

and chapels were common, and this porch was once as private as that of New College, though now as public a thoroughfare as Sir George Speke's Chapel in Exeter Cathedral. The roof of the porch, surmounted by the muniment rooms, is groined in a rich pattern of stone tracery, and exhibits a constellation of the most exquisitely carved bosses. Among variously clustered roses and lilies, appear the arms of the See of Winchester, those of Waynflete, grotesque heads, a pelican feeding her young (the favourite device of Bishop Fox), the emblems of our Saviour's passion, and a finely carved figure of the Deity holding the globe and cross, strangely mistaken by Dr. Chandler, in his *Life of Waynflete*, for "an aged bishop in his pontificals." The doorway leading into the chapel exhibits in its span-drills, carved figures of angels, holding branches of lily and scrolls entwined; the scrolls bearing the following scriptural sentences :

Fecit mihi magna qui potens est !

Hic est domus dei et porta celi.

The wooden doors are handsomely carved, and unsparingly loaded with paint. In a window opposite are some curious relics of ancient, interspersed with many of modern painted glass. A passage arched in stone leads to the cloisters; and the external door of the porch is one of the most elegant, both for proportion and ornament,

in the College. The rose and lily on one side, and the Founder's arms within a garter on the other, are exquisite specimens of sculpture.

To distinguish this arch as the chief entrance to the College, when it became so misapplied, a heavy Doric frontispiece was built around it by the same Architect who designed the external gateway: for its removal, and the restoration of the arch to its original simplicity, we are indebted to the President, the Rev. Dr. Martin Joseph Routh, whose elegant taste (if I may presume to offer him a due compliment) for English architecture, resulting from a perfect knowledge of its history, is well known and highly honourable, and calculated to prove essentially beneficial to his College, in stemming the torrent of Innovation, which has rudely penetrated its domain.

Waynflete, whose skill and judgment in architectural arrangement were profound and correct, made the inner entrance to his college a lofty, and by its ornaments a beautifully distinguished feature of the design, so conspicuous by its connexion only with buildings of very inferior dimensions, that its purpose should never be mistaken, and so well placed to the view of the street gateway, which could not have been far removed from the angle, that its importance and beauty should be strikingly apparent.

Regardless, perhaps unconscious, of all these

considerations, which reflect so much honour on the great Architect, a late President closed the principal gateway, enclosed and converted nearly half the quadrangle into a garden, planting it with trees and shrubs, purposely to conceal as much as possible this beautiful fabric, and made a contiguous porch the public thoroughfare. To the present day this alteration, derogatory to the College, and detrimental to its Architecture, remains, and though for an obvious reason the President's house and great gateway should be contiguous, this is the only disarrangement of the kind in Oxford.

The gateway, which I shall now attempt to describe, is one of the most beautiful features of Magdalen College. Of graceful proportion, and superb yet chaste adornment, correct in its style, and almost uninjured by time and violence, this structure claims and receives universal admiration. It is a building on which the eye must dwell with rapturous delight. Though now only an object of secondary attention to the generality of spectators, yet those who can imagine its spacious archway thrown open to receive all who wished to enter within its enclosure, or who through the boughs and brambles of a wilderness can imagine the fair form and features of this fabric, occupying that prominent and useful place for which it was designed, — those, and those only, can feel the

injury which the College sustains by the partial seclusion of its exterior, the entire desecration of its vaulted avenue, and the absence of a passage in its most desirable situation.

Similar in contrivance, and superior in ornament, though certainly not in dexterity of construction, is this doorway to that of the chapel porch: the principal arch retires, while the outer one, formed of a single slender rib, having open spandrils attached at the sides to buttresses, and at the top to a parapet forming the basement of the superstructure, assumes the appearance, and in some respects answers the purpose, of a canopy. The arms and favourite devices of Waynflete, gracefully disposed, and exhibiting by their pristine excellence the workmanship of a skilful hand, are the only ornaments of the doorcase. The angles are strengthened by double buttresses, which terminate in slender pinnacles springing from the battlements.

Above the gateway arch are two stories, the principal one containing the largest and best proportioned private apartment in the College. It is occupied by the President, and has a finely carved stone chimney arch*. At each extremity

* When the ancient custom of burning wood on the hearth was discarded, for the more refined fashion of enclosing embers in a grate, the dogs belonging to this room were removed as useless. They were made of iron, and, agreeing

of this room is a bow-window of ample dimensions, the numerous compartments of which have, or once had (some being destroyed to accommodate coloured glass), various but equally beautiful patterns of tracery. Four elegant niches, two on each side of the front bow-window, enclose a repetition of the statues over the chapel porch, namely, those of Waynflete and St. Mary Magdalen, King Henry the Third and St. John the Baptist, all of good sculpture and in fine preservation.

The rooms which unite the Muniment tower and the Tower gateway, retiring considerably from the front of the former, but joining that of the latter, were built subsequently to those members. The original design of this part was not, however, exactly executed, as appears by

with the proportions of the recess they once occupied, were 18 inches long and $33\frac{1}{2}$ inches high. The stem of each was slender, but supported on a broad foot, whose front presented a very rich and elegant pattern of tracery; and so hard was the material, that, though exposed many years to the open air, the rust was so slight that it had scarcely corroded the ornaments. The unnecessary destruction of these curious relics of furniture must be censured and deplored. If fashion had made them useless they would still have remained ornamental to the same or to some other apartment. They were as old as the college, and it is doubtful whether any others so ancient are to be found. One of these dogs was removed some years since, and the other, till lately, served the purpose of a scraper in an adjoining garden.

the abrupt termination of some cornices, and the introduction of others, suitable to the change of style. Bow-windows in the upper part, and square ones in the lower, admit light to rooms long consigned to neglect, rubbish, and ruin. The ground apartment was used as the chapel while Mr. Wyatt altered and dilapidated, agreeable to his own fancy, the great chapel.

Though the portion just described is substantial and handsome, probably a still more ornamental design was at first contemplated. But this is not the only instance which might be produced from the building to prove that it was erected in detached portions, though doubtless the situation and boundary of each part were fixed, and their future form and beauty determined by the Architect ere the walls were reared on their foundations. Their unity was effected on the advancement or completion of the chief constituent fabrics, as appears by the following record:

William Orcheyard, who was master mason, "bargained, (after he had *for the most part* raised the great quadrangle, hall, and chapel,) in the 15th, 18th, and 19th of King Edward the Fourth's reign, to finish the great tower over the gateway, and to make a spire of stone, in altitude from the corbel table 16 feet; to make also the pinnacles of stone upon the hall and chapel, and to embattle those places, and the library, and for work

also to be done about the cloister chambers and other places."

Adjoining the South-west angle of the chapel is the stone pulpit, whence, on the festival of St. John the Baptist, a sermon was formerly preached to the congregation in the court, which was strewed, and the walls covered, with the branches of trees and rushes, to depict a wilderness. This ancient ceremony was strictly observed till about fourscore years ago, when the preacher and his audience, preferring a room to an open court, agreed to change the place of meeting to the ante-chapel, where the sermon is now regularly pronounced in an undistinguished and unceremonious manner.

The foot of the pulpit is raised nearly eight feet from the ground, and its summit reaches to the parapet of the adjoining building, which conceals the staircase; but the door has not moved on its hinges for more than half a century. This elegant little fabric owes more of the admiration with which it is always viewed to the beautiful accuracy of its proportions than to the number of its ornaments. Its shape is nearly triangular, having a battlemented cornice, and beneath, a paneled screen resting on a pedestal. The roof displays an expanded rose, radiated, and enriched with branches of lily, admirably carved and entirely perfect.

The situation of the first or street-gateway was pointed out as much by necessity as convenience. At the extremity of a long avenue, which always appears in solemn shade under the wide-spreading verdant canopy afforded by the trees, and backed by the chapel, whose graceful porch appears through the broad archway, its effect is imposing and interesting, but, as a piece of Architecture, devoid of merit. It is a ponderous load of masonry, assuming the form of a Doric porch, with couple pillars at the sides, and in the semi-circular pediment an ample double niche, having towards the exterior a corpulent sitting figure of the Founder, and on the other side a standing image of St. Mary Magdalen.

The description of this court, or of the college, would be imperfect, were I to omit particular notice of the President's house, already stated to be on the North side; but alterations have made its appearance so mean, and it is both without and within an object that so little merits the conspicuous situation it enjoys, that I shall dismiss the subject as briefly as possible. Square-formed windows characterise the domestic buildings of the college, and of the same shape were those formerly belonging to this house; those now in being are, it is true, square, but lofty and wide, without labels, and sashed.

A third or attic story, a feature inconsistent

with good "Gothic" Architecture, was added when the house was altered in the year 1709; a change, perhaps, as convenient within as it has proved injurious to the quadrangle, by screening from observation the roof and parapet of the library, where it would otherwise be seen to peculiar advantage.

The rooms, if not spacious, are commodious, but all show of antiquity is effaced from the interior, excepting on the stair-case, whence an arch-way opens a passage to the room over the tower-gateway, and also to the vestibule of the library, which will hereafter be more particularly noticed.

Another arch-way and passage lead into the cloisters, thus ensuring the President shelter from his own apartments to the chapel; an arrangement always observed in monastic establishments. The Founder chose the situation, and probably built the house; he determined the extent of the court; and no alteration that could be suggested would more lamentably disturb its proportions and beauty than the removal of this boundary *.

* The investigation of any perfect house of remote antiquity would prove a subject of considerable interest. The history of Domestic Architecture has not till very lately been deemed an important enquiry, and, surprising as the fact may seem, no work of magnitude, having for its objects the illustration of an ancient family mansion, historical and biographical notices of its possessors, and an investigation of letters and other private documents, now become of high

public interest, from their elucidation of the manners, customs, and expences, of the times, appeared till 1815, when the History of Browsholme in Yorkshire was published by T. L. Parker, Esq. the representative of his ancient family. A personal interest by birth and education in the subject, the generous feelings of the ancient, with the elegant accomplishments of the modern English gentleman, are the great pre-requisites for excellence in this branch of antiquities; and these, aided by an ample fortune, refined taste, early attachment to the study, and a liberal patronage of the fine arts in this as in every department, have enabled the author of that interesting work to collect illustrations, equalled only by his own knowledge of English mansion-houses, from the remotest period to the present day.

The example, though late, was not given in vain; and, of many which have followed, Gage's History of Hengrave, the last, is at the same time one of the most perfect works of this kind that has issued from the press, and does equal honour to the country and its author.

CHAP. III.

CONTENTS. Remarks on the great tower, arising from its beautiful combination with the hall and chapel—church and college towers distinguished—exterior of the chapel and hall described—tower gateway—ancient stone chimneys—President's study, and other connected rooms—general observations on the splendid harmony of the quadrangle—compared with Wolsey's architecture—number and peculiar form of the arches and tracery belonging to the cloisters—hieroglyphics—Chaplain's court and Arundell Chapel—judicious position of the President's house—North side of the college—resemblance of its design to some parts of All Souls and St. John's Colleges—appendages resembling buttresses, but not designed to prop up the wall—remains of St. John's Hospital—eminent men—their apartments—a curious room described—useless rooms—the form and architecture, the beauties and defects of the chapel described—monuments—Waynflete's sepulchral chapel in Winchester cathedral—hall—library—buildings near the hall, kitchen, and other offices, described—list of Presidents.

THE Chapel proves no less ornamental to the principal or cloistered quadrangle than to the outer court. Uniting its East end with the Hall, these two buildings stretch along the South side of the square; and rising in fine proportions over the low aisle of the cloister, exhibit a beautiful range of traceried windows; those of the chapel, however, larger, and consequently richer, than

those belonging to the refectory. But this is their only essential external distinction. Buttresses, pinnacles, and a parapet, of the same proportions and elegance, adorn the entire elevation, the interest of which is considerably enhanced, in a picturesque point of view, by the association of the tower, whose beautiful top appears over the chapel as its proper appendage.

Excepting from the street it is here that the true form and fine ornaments of the Great Tower are most perfectly displayed; and here alone it is combined and mingled with all the chief features of the College. The spectator first views it a single unrivalled object, on which the attention reposes in admiration, unseduced by any emulative proportions or enrichments; it afterwards appears in conjunction with the quadrangle, to whose beauty its lofty elevation, and to whose splendour its richness, powerfully contributes.

There is this general difference between a church and a college tower, which will assign a reason for the no less beautiful than unusual design of Magdalen Tower. The former structure is entirely public; the church is an essential ornament of the town, and the common resort of its inhabitants. The latter is of a private nature, built without regard to public convenience or prospect: however splendid outside, its architecture is always still more splendid within. Tier

above tier of battlemented walls and clustered pinnacles may mark the exterior, but enter the precinct, and each object holds its proper place; all is order and harmony. An ornamented base to the tower would have been lost to the College, but now, though it stands on the boundary, none of its beauty is concealed from the court. Whenever the ornaments of a church tower are disposed on its summit, as for instance, at the University Church of St. Mary, its station is always remote from the chief thoroughfare.

But to return from this digression by which I have endeavoured to show the Architect's consummate skill in choosing the position of his tower, which he built alike for use and ornament, I will only remark to those who from the custom of this age admire "gothic" designs of exact uniformity, and have objected to its near approach to the corner of the south front, that though the reason for this arrangement is not immediately apparent, it is incontrovertibly just and judicious.

The Tower gateway also, intersecting the West side of the cloisters towards the middle, is an admirable feature in this quadrangle. Like the front it has a handsome bow window, but no niches, and a door-way of inferior beauty. Nor is it possessed of the same uniformity, having at one angle the staircase, enclosed by an octagonal turret, which, rising above the battlements, itself

battlemented, terminates in a crocketed spire. The passage is richly groined in stone, and its numerous bosses display some admirable carvings, foliage, knots, heads, and shields of arms. The wooden gates have received a liberal share of ornament, but the neglect they have so long experienced, and the damp which has been communicated to them by the surrounding, and, till lately, impervious shrubbery, have impaired the once substantial oak, and may probably ere long be a pretext for their removal.

An open turretted chimney on the South side of this tower-gateway is frequently pointed out as the only one which formerly belonged to Magdalen College: from which an inference is taken, not merely that fires were not permitted in all the apartments, but that smoke flues were unknown before this period. To obtain warmth, the members, it is said, were obliged to repair to the consuming embers in the hall, lighted purposely at six every morning.

First, however, it appears that chimneys are of prior antiquity to Magdalen College. Examples of Norman chimney-pieces might be named. The Abbot's Hall at Abingdon Abbey, and the Kitchen of Netley Abbey, are specimens of the age of Henry the Third. And, secondly, though the majority of these useful appendages here, are of comparatively modern erection, there are two

other stone chimneys, one of bulky proportions on the opposite parapet of the same tower, and the other at the end of the same roof joining the ante-chapel, both full as old, and the last far handsomer, than the distinguished little pyramid.

The cloistered ceiling is formed of strong horizontal beams closely placed, there being a superincumbent story appropriated to the Members, excepting the West side, part of which belongs to the President; the remainder is the library.

All the windows, excepting those on the West side, are square, some single, others double; all containing tracery, covered with labels, surmounted by a cornice with carved corbels, and a battlemented parapet; and protected by a lofty gable roof*, the ridge of which equals the summit of the chapel; thus preserving a general uniformity of proportions, and ensuring the true secluded character of an ancient cloister.

Having observed that the tower gateway and the remaining part over the cloister towards the South belong to the President, I shall proceed to notice the rooms. There are two; one lined with paneled wainscot, the other with tapestry, well wrought, but now hanging in tatters, and the colours defaced, alike subject to injury and neglect.

* June 1822.

These once convenient and even sumptuous apartments might again be made habitable, but they are likely to continue the receptacles of dust, broken furniture, and other rubbish. Though now the most neglected, they were among those most honoured by the Founder and many of his successors, whose private study is attached to the furthestmost, and appears in the angle of the antechapel. It is a small structure of wood with a leaden roof, but bearing no particular external ornament; and exhibiting no very positive signs of having been built by Waynflete himself. This frigid study is not exempt from violation; indeed it scarcely admits of entrance, so much is it crowded with lumber. The roof is arched with fourteen slender ribs, the spaces between and also the side walls being covered with coarse coloured paintings of the College arms, the lily, and other ornaments. Its internal dimensions are, length 18 feet, width 8 feet, height 8 feet 6 inches.

It is almost impossible to view the buildings which groupe around this court, unimpressed by their splendour and magnificence, or without a full persuasion that the mind which contemplated a plan so perfect, and answering so fully the purpose for which it was designed, was governed by the most correct taste and admirable skill. No extraneous enrichment meets the eye, but throughout appears a careful distribution of ornament; no

disproportion between the several parts, but a pleasing and not too sudden variety of form; a subordination agreeable to the allotted office of each member, but no mean and offensive contrast.

That dimension and ornament do not wholly constitute the grandeur and beauty of a building Waynflete knew, and he accordingly harmonized the proportions of his quadrangles with those of the structures which composed them, and dispersed his ornaments with a scrupulous regard to propriety and chasteness. But behold, in contrast to Waynflete's Collège, the stupendous work of Cardinal Wolsey at Christ Church. How different were the means pursued by these two great Architects to obtain magnificence in the efforts of their architectural genius. Waynflete depended on the clustering, and the intrinsic interest of his buildings, Wolsey chiefly on extent; he always built on a scale of vastness, and seemed to feel that an edifice to be grand and imposing must be large. The former traced a quadrangle of moderate extent; every individual feature of which is excellence, the combination matchless: the latter a court of almost unequalled size, to adorn which surpassed even Wolsey's skill; and though he built the substructure of a tower gateway, which bid fair to out-top every similar fabric in England, and a hall whose entire elevation was designed to appear above the cloistered avenue,

and contiguous to which stood in aid of the prospect the stumpy but still more venerable steeple of the Cathedral,—yet it must be confessed that the quadrangle of Christ Church is naked and unimposing.

Ten equi-distant compartments on two sides, and eight on the North and South sides, with windows whose uniformity is alone disturbed by the gateway, belong to these cloisters. The windows are chiefly remarkable for their flat and inelegant arches, adopted perhaps for the same reason that required a plain low ceiling ; but it should be noticed that in the age of Waynflete, “Gothic” Architecture, by excessive richness, resulting chiefly from the exuberant talent of the Architects, who were bound by no fixed rules, had lost its primitive excellence ; arches of various shapes were indiscriminately blended in the same design ; and it was not in the power even of the ablest genius so far to overcome a prevailing fashion as to exclude all appearances of a decline which seemed fated to destroy the “Gothic,” and therefore whose retrograde progress no efforts, however strenuous and skilful,—no examples, however consonant to the style’s best principles, could either successfully retard or avert. Those of the cloister windows are without the least curve, excepting at the springing, and justify the remark that as the age advanced, Architecture retreated as it were to its

elements, as exhibited in the buildings of Egypt, which admit of no arches, the apertures being square at the top, or ascending like a reversed flight of steps, each block of granite on the impost overhanging the other, on both sides, till they unite in the centre. The square doorways and windows of the Tudor era * are a still nearer approximation, but before the Reformation these were very seldom unaccompanied by the arch, on which the horizontal entablature reposed. Thus

* By the Tudor, I mean that style of Architecture which prevailed in the reign of Henry VII. and his successors. Commonly all square windows and doorways are referred to this era, as though the form were not of earlier date; but the fact is, that what is called the Tudor style was invented in the age of Edward III. and was occasionally practised, till, owing to the rapid subversion of Pointed Architecture, it became the common fashion under the Tudors.

I might, in proof of this, have referred to examples in Magdalen, where openings, either for light or entrance, of this form, are found in almost unequalled beauty; but I am content to name the period when its use became common, and its form characteristic.

If this style had never displaced the Pointed Arch in Church Architecture, its prevalence in domestic buildings would have been less liable to objection. It is true, that as in the latter, richly traceried arches sometimes appear, so, in the former, the square windows of the earliest period, enclosing arches and elegantly disposed patterns, are beyond rivalry; but under the Tudors beauty entirely fled from "Gothic" Architecture, and the same age which was often profuse of ornaments, designed windows altogether without tracery.

was the arch, confessedly one of the most grand and useful productions of science, tortured and disfigured, after having under various beautiful forms been sanctioned and adopted by the Architects of many successive ages. But to return.

The best tracery is composed of mouldings issuing from those forming the arch, and preserves or loses its substance as it serves for strength, or is multiplied for ornament. The windows of these cloisters are rudely executed, and appear rather like masons' patterns for tracery than finished specimens of carving. But perfection is not consistent with humanity; and though these certainly are defects, it would be cynical to dwell on them where there is so much to praise and admire. Even Salisbury Cathedral, the pride of early English Architecture, and York, the glory of the third Edward's reign, are not without their imperfections; but he who can overlook the sublime beauties of those churches, and linger on their trifling deformities, must indeed be cold and tasteless.

The middle window on each side of the cloister was formerly occupied by a doorway, but when during the last century the area was covered with grass, three of these useful arches were destroyed to preserve its smoothness.

Though the chapel and hall are now surbated by an aisle, it is apparent that the cloister originally consisted of only three sides; this addi-

tion, probably suggested by the Founder, was made four years after his death, namely in 1490. Its design suits the corresponding members, but, owing either to the insufficiency of its foundations, or to the inferiority of its construction, the wall and its supports are out of the perpendicular.

It must have been commonly observed, that while the original fabric of a building stands firm on its base, those parts which for convenience, or through decay, or a prevailing fashion, were added or restored, are usually the first to exhibit signs of deformity or dilapidation. I was led to these remarks by a recollection of the wave-like form of that portion of the cloister just described; and what I have here advanced is singularly well illustrated by the transepts of Winchester Cathedral, whose extremities, of very inferior and coarse workmanship, were added to the before incomplete fabric raised by Bishop Walkelin.

The hieroglyphical figures surmounting some of the side buttresses are indeed curious, and their elucidation has exercised the ingenuity of several persons, but as works of art they are entirely destitute of merit. They are believed to have been put up twenty-three years after Waynflete's decease, and the irregularity of the pedestals, which are clumsy and imperfect, proves that they were not originally contemplated. If any thing

could add to their monstrous appearance, it is the colours by which they are supposed to have been distinguished ; but surely no other (not excepting the sculptor himself) than the person who ordered the walls of the entire College to be white-washed, the effects of which are yet visible in some places, could thus have mimicked nature in these hideous figures.

Were I to consult my own feelings before the just expectations of the public from an author, I should dismiss the subject without further remark ; and in dwelling a little on these hieroglyphics, I must observe, that if as much pains had been bestowed on the grotesque sculptures so conspicuous among the ornaments of our ancient buildings, as Mr. Reeks of Magdalen College has devoted to explain the intended meaning of these figures, the ancients, whether exactly interpreted or not, would probably have escaped much of the senseless censure with which they have been loaded, and those who were inclined to learn might have found a lesson in every figure.

It is unknown what vices were lashed, what follies were shamed, what buffoonery was exposed by the self-same images which now only serve to excite the merriment of sportive imaginations, but which are neither more ludicrous nor more unintelligible to us than the language of the ancient Egyptians, conveyed under hieroglyphical

forms, proves to be. The genius which has failed in establishing, beyond cavil, the propriety and use of the Magdalen College sculptures, would prove equally unsuccessful in identifying dragon's heads, centaurs, hydras, and gorgons with morality and religion.

I shall conclude with giving the number and names of these figures. The gateway-buttresses have angels bearing the Founder's arms; towards the right are courage and vigilance, paternal tenderness and affection, represented by a lion and a pelican; and towards the left, the schoolmaster, the lawyer, the physician, and the divine; in the corner a fool or dunce with cap and bells. On the north side are three figures representing David's conquest over the lion and Goliath; the fourth is a hippopotamos, and in succession to the South-east angle, sobriety, gluttony, and drunkenness: the lucanthropos, the hyæna, and panther; the griffin, anger or moroseness; the dog, the dragon, the deer, the mantichora, the boxers, and the lamia.

Such is the quadrangle which the great, the good, the pious Waynflete planned and perfected for his college. And who that views it the most entire, superbly adorned, and altogether the most beautiful in Europe, can fail to experience a sublime awe in its peaceful promenade, and to breathe a hope that so long as the frail materials

of which its walls are composed will endure, this fabric may stand unimpaired by the hand of man.

To my former notice of the Chaplain's court, I shall now further add, that its shape resembles an acute angled triangle, the apex uniting with the front court, a short wall being the common boundary. The side of the hall and chapel, here presented to view, exhibit no such essential difference from the other as to justify any additional descriptive remarks on their architecture, but the reader should be reminded that this court was one graced with the Arundell Chapel or oratory, and the arch which united it to the interior of the great chapel, yet remains under the cornice, carefully closed up with masonry, and supplied with a window corresponding so minutely with the rest, that it must have belonged to the oratory, which we know was as lofty as the main edifice, and ornamented in the same style.

The Chaplain's court, which was begun to be formed when the chapel and hall were built, remained incomplete till about the first year of Henry VIII.'s reign, after the tower was erected, "at which time, also," says Anthony à Wood, "the old building on the other side of the tower was brought into the same fashion and shape, especially as to the frame of the windows, as the former." The vagueness and obscurity of the pas-

sage, whence this quotation is made, involves the age of the great tower, which the same author states, in another place, to have been founded A. D. 1492, and completed in 1498, in uncertainty. It ascribes a date to the Eastern, and part of the Southern enclosure of the court, more remote than is warranted by their Architecture, and it leads us to suppose that that part of the South front, westward of the tower, differed formerly from its present appearance, or in other words, was a remnant of the buildings of St. John's Hospital. We are not, however, authorised to believe that any part of the hospital remained towards the street, but its chapel, which, I have before shown, preserved its original character till the seventeenth century, when it was destroyed, and this part "brought into the same fashion and shape" as the other.

The back, or Western part of the library, is now, as it doubtless ever was, concealed from common observation by the intervention of the President's house, which I have before observed, has been so completely changed from its ancient appearance, and possesses so little the air of antiquity, that it is not without reason regarded as an unsightly and obtrusive appendage.

The wants and habits of men were formerly more easily complied with than at present; four apartments would once suffice, where eight are

now required. This change had a corresponding influence on domestic Architecture; hence the common addition of a third floor, a summit to which the ancients never attained. Comfort and convenience were doubtless gained, but, in this, as in all other cases of innovation, the sacrifice is disproportionate.

But this house proves to the West front, what a transept does to the side of a cathedral; it varies a long line of building by a confiction of lines and angles, and still preserves, by the partial exposure of battlements and pinnacles, the appearance of extent beyond what the eye can immediately comprehend. This is a common and important character of "Gothic Architecture, and to its neglect must be attributed the complete failure of modern imitations. Its grandeur is, I repeat, no more the result of dimension than its beauty is of ornament; the ancient Architects applied both as accessaries, but depended on neither alone for the merit of their buildings.

This brings me to the north side, once encumbered by the stables, or other office structures, but now exposed to an open and undisturbed view. It was formerly, and indeed now is, to a certain extent, the back of the college, and must so remain while the front is acknowledged to be towards the High-street, whatever buildings are already made to face it, or may be hereafter

made to associate with it. Though this side claims only a moderate share of attention for its architectural merits, yet, as the most considerable remain of its earliest fabric, it demands attentive consideration.

I shall not linger, on this occasion, to point out all the indicia of its prior antiquity to Waynflete's foundation, but for brevity's sake, state a fact, well, though perhaps not generally known, and which existing records prove, namely, that the total demolition of the walls of St. John's Hospital did not follow its suppression, but that they survived the establistment first of a Hall in 1448, and secondly, of a College in 1458, both by William of Waynflete.

It would be a nice point for antiquaries to determine the identity of these once distinct and now united ancient relics; but reserving further observations at present, I shall resume my description. The height and extent of this, the North side, are so well adjusted, that the relative proportions exceed, by very little, a double cube.

Generally speaking, it bears a resemblance to the fronts of All Souls and St. John's Colleges, and like those structures, has suffered, though more extensively, an alteration of its original windows, and received the addition of dormers to its roof. In its perfect state, this part of Magdalen Collège was more handsome than any other

fabric, similarly situated, and of the same age, in Oxford; and was very little inferior to the principal fronts of the Colleges just named; but the want of accommodation suggested the formation of rooms in the lofty roof, and the want of light the destruction of the mullions and tracery.

Numerous tall and slender chimneys, both single and clustered, and varying in shape from square to lozenge and octagonal, ascending from the parapet above the ridge of the roof, are closely wedged between the additional windows, which afford these dangerous tubes the appearance of security, without really increasing it.

The front contains two rows or stories of square windows, protected by labels, and now enclosing casements. The doorway is unsymmetrical, low, narrow, and mean; and the compilation of walls, before spoken of, is rendered conspicuous by several perpendicular joints in the masonry; and especially by a remarkable disunion in the design, one half being without additional supports, and the other having ponderous buttresses for the double purpose of strengthening the walls, and affording convenient recesses to the apartments.

Each buttress has, or once had, communication with a deep sewer, commencing at Magdalen Hall, and extending before this front, close to its base, emptying its waste water into the stream which separates this spacious and new court from

the meadow or water-walk. The hollows of the buttresses were equal in width to the sewer, which is twenty-six inches, and this, though now arched, was formerly covered with large, flat, and closely united rough stones, the inner wall being the basement of the superincumbent building, and the outer supporting the extremities of the buttresses.

This piece of construction evinces great ingenuity, and so little does the North wall depend on the buttresses for support, that if these bulky features were wholly removed, the security of the fabric would not be endangered.

The application of these old buildings to Waynflete's new design, was considerate and economical. The Architect found them practicable, and he has skilfully changed their appearance, so as without deformity to suit the taste of his own period.

This despised side of the college has been the residence of several distinguished men at different periods, and it would be almost unpardonable, even in this volume, which professes not to enter on internal history, to pass a spot unnoticed which cherished the powerful abilities and amiable virtues of an Addison and a Hammond, men among others who have conferred a lasting honour on their college, increased the reputation of their country, and adorned human nature. Addison

resided in a room on the East side, near the North angle, which is usually, but erroneously said to contain his apartment; the room, however, no longer exists.

Dr. Hammond lodged at the opposite extremity of the North side, near the library.

But no more than one room in this part of the college claims a detailed description. This apartment, originally very spacious, but now subdivided, which is its only alteration, is situated towards the middle, on the upper floor: it is lined with paneled-wainscot, the plain flat ceiling resting on a bold cornice, sustained by many fluted pilasters. The style bespeaks the age of King James I. whose fashion of domestic Architecture is here illustrated by a fine and perfect example. The chimney-piece especially, is a gorgeous specimen of carving, but its higher claim to notice is its elegant form, which over a broad arch, flanked by coupled fluted columns, sustaining a broad cornice, is completed by two arched and recessed pannels, supported on slender insulated pillars, and an entablature. Ornaments both profuse and handsome, are dispersed over every part, but the most prominent, and perhaps most interesting, are two large and curiously formed shields: on one are carved and painted the arms of England, quartering those of Scotland and Ireland; on

the other, the arms of the see of Winchester impaling those of Waynflete.

To the number of those rooms which have been perverted from their original purposes, or which lie in unheeded ruins, must be added those attached to the cloister, which aisle afforded them light by means of handsome mullioned windows, yet remaining perfect, but walled up. These alterations contract the accommodation of the college, and lessen the internal neatness of its buildings; and this one desecration in particular, changes the character, and diminishes the beauty and cheerfulness of the cloister: and, by the total exclusion of light from the ground floor, renders its rooms no better than cellars, or fit receptacles for rubbish, to both which purposes they are now applied.

Having described the arrangement or relative position of the chief buildings composing this College, and thus far examined their architectural merits, I must now turn my notice to the Chapel, Hall, and Library, rooms which, involving the deepest interest, demand the most careful and diligent attention.

The form, or ground plan of the Chapel, resembles the Roman T, that is, to the choir is attached a transverse aisle, or body, or anti-chapel, of very considerable dimensions, and composed of triple aisles in compensation for a

nave, and certainly its best substitute where such a grand feature is of necessity excluded. An ample extent of aisle was here afforded for the movements of those stately and solemn processions which distinguished the Roman catholic religious service; and every other requisite purpose is fully answered. Two arches on either side, elevated on lofty and delicately formed pillars, divide the space, and sustain the roof. Though of greater magnitude, the corresponding arches and pillars in New College Chapel, are neither better proportioned, more imposing, nor more beautiful: those of Magdalen have capitals enriched with the lily, and being elevated "above the reach of sacrilegious hands," remain in complete preservation.

William of Wykeham, one of the greatest Architects that England ever produced, seems to have been the first who applied this form to a chapel. Waynflete was not his only imitator in Oxford; for Archbishop Chicheley attached a similarly shaped chapel to his College of All Soules. But Waynflete's Chapel is in some respects more advantageously situated than Wykeham's: in the former the west front is fully exposed; in the latter only the south side; the one appears in elevation; the other in profile: the former exhibits its chief entrance; the door-way of the latter must be sought for.

But perfect as they are in every other respect, both these fine buildings are alike destitute of altar windows; the eye strikes upon a broad dead wall, which all the ornaments of art, aided by the skill of a Wykeham, or a Waynflete, could not enliven. Necessity we know required the sacrifice; the cause is apparent, but the effect remains the same. New College may boast of its storied niches, and sculptures, and Magdalen of its picture, but the chapel that wants a spacious east window rich in tracery, and glowing with colours, has to regret a feature the absence of which is irreparable.

The gloom, but not the mysterious gloom, which "gothic" churches own as an essential character, in Magdalen Chapel, is intense,—oppressive; lively emotions in the spectator are subdued, not awed. Even under the strong sunshine of a summer evening, when the rays in vain seek to reflect their glow through the medium of variegated glass, it is deficient in its proper effect. But this chapel is not now what it was formerly. Besides modern glass, it has a modern screen; modernized stalls; a black and white chequered pavement; a cumbrous altar screen, and linings; and a painting on canvass over the altar which would disgrace the wall of the College Kitchen. It was painted by Isaac Fuller, and put up at the close of the seventeenth century, and appears to

be a coarse imitation of the Italian school, representing the same subject as the west window, namely, the Judgment Day, with the addition, however, of the pious Founder, who is associated with the groupe of happy angels.

The principal altar picture is at once an ornament to the Chapel, and an honour to the Artist, Moralez, a Spaniard. The simplicity of the composition, the oppressed yet dignified figure of our Redeemer; the expression of thought, sorrow, resignation, and benignity, indeed of every feeling which the Divine person here represented may be supposed to have experienced on his passage to crucifixion, are depicted with a force and beauty quite incomparable. This admired painting was taken at Vigo in the year 1702, and "brought into England by James the last Duke of Ormond;" it afterwards came into the possession of William Freeman, Esq. who presented it to the College.

It might have been conjectured, that beneath these coverings were concealed the original altar decorations, but it is not generally known that they have very recently been in part exposed to view. The Author, though in Oxford at the time, was not, from the secrecy with which the work was conducted, present at this interesting disclosure; but he was informed by an observant eye-witness, that the altar has on either side a door-way,

that towards the north with a square architrave; the other a pointed arch, both plain. Door-ways thus situated were common in churches, and not unfrequent in the larger chapels; the present were connected with an apartment, attached to the service of the choir; but among the alterations effected in the seventeenth century, a spacious common room for the Fellows was made, by uniting this and other small rooms together.

The entire destruction of a chapel fixed to the middle division on the south side, and the removal of a screen of exquisite workmanship, which on the north side near the altar enclosed the Founder's private oratory, constructed in the substance of the wall, and between two of the buttresses, have impoverished the beauty, and lessened the interest of this noble structure. The appended chapel was built by Waynflete in honour of William Fitz-Alan, Earl of Arundell, who in 1483 gave to the College the Hospital of St. John and St. James at Aynho in Northamptonshire. Its altar was richly furnished, as were also five other altars disposed about the ante-chapel, for the celebration of mass for the souls of benefactors. One of these was appropriated to Sir John Fastolff, Knight, a distinguished warrior, and the intimate friend of Waynflete, who died before the College was completely established*.

* Two inventories of the costly and magnificent furniture that belonged to these altars are still extant.

The oratory advanced nearly two feet into the chapel, and as its situation exempted it from the necessity of substantial repairs, its spoliation was surely not demanded by the most parsimonious economy; still, however, its obtruding screen was removed, and its traceried compartments built into the wall, and afterwards securely covered over with wainscot, a pannel of which has since been made moveable to exhibit the now gloomy and dilapidated little room to the curious. Thus features of great beauty in an architectural point of view, and of deep interest to the mind that associates the structure with the men, the manners, and the ceremonies of the olden time, have been wantonly torn from their places and consigned to utter oblivion. Of the Arundell Chapel no view or description is extant. Waynflete's oratory is groined in stone, and the roof and walls covered with coarse paintings, amongst which are conspicuous his favourite device the lily, which, together with the rose, are the most common decorations of his architecture. The entrance is by a door-way opening into the cloisters, but it has no peculiarity of design, or prominent ornament*.

It may now be imagined how much the chapel

* The internal dimensions of the great chapel are as follows: extreme length from east to west 114 feet; length of the anti-chapel 77 feet; width of the chapel 30 feet; width of the anti-chapel 35 feet 5 inches.

of this College has been changed from its original form and appearance. It had been well if the hand of despoliation in one age, and of false improvement in a succeeding one, had here rested from their unworthy toil ; but the propensity of one for savage havoc, and the disrelish of the other for what may be termed architectural costume, could only be sated by a thorough change of aspect in the shell of the fabric itself.

To the reformation in religion succeeded a period as disastrous in its consequences to the monuments of architecture as the mandate for the dissolution of all religious houses. But the censure heaped with an unsparing hand on the restorations made in the reign of King Charles the First, and still more on those which another burst of popular frenzy had rendered indispensable in that of his son and successor, is not altogether merited. Then, and not till then, after the ill-requited example of Archbishop Laud, our churches and colleges began to resume the sanctity of their use and appearance. From a degraded state, and from usage which reduced many stately buildings to mere ruins, they were rescued ; and deficient as was that age in good taste, to it are the admirers of English Architecture mainly indebted for the intire state in which so many of our sacred edifices are now standing.

The fabric of this chapel was completed in

King Edward the Fourth's reign, and it preserved nearly inviolate its original character till A. D. 1635, "at what time great care being taken to adorn churches and chapels in most places, especially in the University; this then was altered to what it now is, that is to say, the floor of the inner chapel was pulled up, and paved with black and white marble, the old wainscot and stalls taken away, and these in being set up, with curious painting thereon. A new organ also provided, a comely screen, painted windows, and what not, to adorn the House of God, Dr. Frewen* being then President."

It is difficult to praise, and hard to censure the spirit which dictated these alterations. The chapel was scarcely occupied by its costly furniture, and had only just assumed the beauty and perfection designed by its Founder, when the whole College, particularly the sacred edifice, was exposed to daring innovation and outrageous profanation. To refit it for the performance of suspended devotional service, hardly any thing short of entire restitution was necessary.

Either from the effects of time or violence, or probably the union of both, no portion of the original triple stall-seats remains, excepting the back row, *twenty-one* in number on each side, with their lining and canopies, which consist of

* Afterwards Archbishop of York.

well-shaped and lofty pannels, separated by slender buttresses, and terminating in crocketed arches and handsome tracery, the whole coloured and gilt; the compartments presenting painted figures neither remarkable for their antiquity, nor the merit of their execution.

These venerable relics of furniture are certainly curious, and entitled to careful preservation; but they are richly rather than skilfully carved, and handsomely rather than chastely formed. They were not designed to engage attention by their boldness, and do not merit that minute examination which we bestow on many similar ornamental works. Their chief interest arises from the link they furnish in the descending chain of "Gothic" Architecture. First, they shew that the bold projecting canopy dwindled down to a shallow arch and pattern of tracery, destitute of any prominent feature on which light and shadow might play their enchanting effect: and, secondly, prove the extravagance of ornament in the crockets, which are mis-shaped, and formed by bunches of leaves and flowers issuing from several stems; whereas the true crocket springs in a single, close, or expanded leaf, from only one stem, which follows the shape of the arch or canopy it adorns.

The under parts of the seats are carved with grotesque figures, monstrous animals, rich fo-

liage, and a great profusion of curious and well-carved devices, remaining almost uninjured; which, though deemed fit to be preserved within the chapel, through some fine false feeling, were not thought proper objects for common inspection, and are therefore securely nailed down.

The painted glass, for by this name it is dignified, and I must not change it, is decidedly the worst in Oxford, not even excepting the gaudy patterns lately mixed with some beautiful figures and other old fragments, in the western windows of All Souls College chapel, by Eginton. Such is its general character, that it casts a feverish hue over the interior, and viewing the chapel from the altar-steps, without the aid of a summer evening's sun, it is difficult to imagine in what other way than by a bonfire in the ante-chapel, so gloomy, and deep-toned a glare could be produced.

Formerly the subjects represented on the glass were disposed suitably to the design of the windows, thus: the Nativity or Resurrection of our Saviour was dispersed, one figure, or two at most, in a compartment; but now the reverse takes place, the windows are made for the glass, as commonly and carefully as a frame to a picture. To suit this novel fashion, and accommodate the painter, the principal window of this chapel was cleansed of all its mullions and tracery, and furnished with two slender upright bars.

If the best effort of the ablest artist in glass-painting would not compensate this sacrifice, the muddy production of an unskilful hand must fail. But disappointment will always ensue where the architecture and the glass are not, as it were, blended together. Improvement is attempted where it is clear no improvement can be effected. We do not expect to see figures in windows drawn with anatomical truth, or light and shade dispersed in precise quantities. These niceties in painted glass may be scanned by a few, but are admired by none. Our contemporary artists produce fine pictures,—striking objects to fix the attention, while our ancestors, with more wisdom, made painted glass only one of the constituent ornaments of a church; their figures and niches do not appear to start from their places, are not decked in showy colours, and surrounded with more gaudy enrichments; but, clad in artfully dispersed tinctures, occupy their allotted stations in subordination to the architecture, though sufficiently prominent to be distinct and admirable.

The broad blank window now chiefly under consideration, is in every way injurious to the building. Occupying as it does the entire centre space, its beauty should be conspicuous, but it appears from without a graceless chasm, and from within a vulgar ill-shaped picture frame. The style in which this representation of the Last Day

is executed, is not superior to the best specimen of transparency work. One or two strong limbed figures, sprawling in air, arrest the attention from mingled groupes which occupy the back-ground. The dusky brown colour was well adapted to assist the confusion of the Artist's ideas ; and time has since given his aid to the piece. His powerful touches appear on every part, and, as if indignant at the trashy spectacle, are fast changing the encumbered glass to its native purity.

I should perhaps add, that this subject was originally painted by Christopher Schwartz, but having been severely injured and broken by the high wind in 1703, remained in an imperfect condition till 1794, when it was restored by Eginton.

The side windows exhibit glass in no better taste ; and I only notice it to state that the elegant tracery remains uninjured. Each figure bears its name, Waynflete, Wykeham, Cardinal Wolsey, &c. otherwise their distinction might be attended with some perplexity.

The painted windows in the choir are more superb, but little, if at all, more meritorious than those belonging to the ante-chapel. The truth is, the moderns have not yet acquired the art of constructing their patterns on the principle followed by the ancients ; their colours are less durable, and infinitely less brilliant ; the figures, if even better outlined, are always far less expressive.

Painted glass should never resemble a picture on canvas. The ancients were satisfied if they represented general forms; a few touches would suffice for the features of a face, the hands, or feet, as the contour was strongly marked by the lead-work. Formerly half the skill, labour, and expense were exhausted in fixing together the numerous pieces of glass forming a single compartment; an operation upon the artful performance of which so much depended, that an unskilful disposition of the lines, and sometimes an unlucky one could not be avoided, would prove injurious to a well-drawn figure.

And this ingenious method of construction claims another, and indeed a very important advantage that has not hitherto received the attention it merits, namely, strength, which can only be imagined or credited by those who have examined such windows as those on the sides of Merton College chapel, which are exquisitely beautiful and perfect. Again, all ancient glass is very thick and solid; its strength and colours are scarcely impaired by the seasons of ages, while the moderns cover their painted windows with close wire screens, lest they should too soon yield to time, and the "malignitie of wicked people, through our English profane tenacitie."

At the period when windows thus adorned were as obnoxious as every other sacred embellishment,

and it was deemed meritorious partially to mutilate, or entirely destroy these estimable works of art, the painted glass of this chapel was carefully taken down and concealed, till the arrival of more favourable times for its restoration ; but unfortunately, the place of its refuge being at length discovered by the relentless savages in the train of Cromwell, who was lodged and sumptuously entertained within the walls of the college, the treasure was removed into the court-yard, and there trampled into atoms with ferocious exultation.

The monuments which adorned the floor, of Benefactors, Presidents, and other eminent persons, though their brasses were partially obliterated, and some few wholly removed from the stones, were needlessly taken up and removed to the antechapel, where, as Weever would say, they are "dispersed abroad in severall odde corners," as objects no longer claiming particular respect or careful preservation. Surely though nothing but the empty stones survived the stroke of desolation, they yet covered the ashes of the dead, and should have been suffered to retain their places. . If only a small remnant is left, it should be preserved, for destroying it, we destroy all. Very little more respect is shown to a tomb which has been torn away from the relics it should guard and placed in a distant spot, than is felt for the unhallowed block of marble in a sculptor's warehouse. I

maintain it to be as gross an act of impiety to remove a monument from the position in which it was fixed by its owner, or after his decease by his friends, as it would of injustice and violence to deprive the lawfully elected President of his Stall.

Those who feel interest or curiosity enough to look for these monuments which, once placed before the altar-steps, and in the aisle, and levelled with the ordinary pavement, offered a striking token to all who paced it, of the owner's present and their own future humiliation, will now find them covered by benches, or obscured by the shade of the organ and pulpit stairs in the outer chapel. Several of the figures are very large, beautifully engraved, and in good preservation; others are "utterly almost all ruined; their brazen inscriptions erased, torn away, and pilfered, by which inhumane, deformidable act, the honourable memory of many virtuous and noble persons deceased is extinguished *."

Indeed, the monuments, both ancient and modern, are numerous and very interesting; those of comparatively modern date are mural, in stone or various kinds of marble, presenting plain inscribed tablets, busts of the deceased, or emblematical figures. A neat handsome monument, copied, we are informed by the Gentleman's Magazine for February last, from the memorial of Presi-

* Weever on Funeral Monuments.

dent, and also Dean Higden, in York Minster, has recently been raised to the memory of Dr. Benjamin Tate, late a Fellow of Magdalen College. I cannot help remarking that the propriety and beauty of this monument would have been greatly enhanced, had it been executed in a fine free stone instead of snowy white marble, and had the Roman capitals of its inscription been substituted by the old English letters. A Roman altar with an English inscription, or a piece of British pottery with the Tudor badges, would not be greater inconsistencies. The classical composition was liable to no injury by its representation in newer characters; but the formal and unicturesque capitals, with a dead pause between every word, proves injurious to the tablet. But I chiefly regard the monument; there are those who look to the accuracy of the inscription only.

As a description of the Founder's tomb may with propriety be introduced into this work, I will give it a place in this chapter.

The Sepulchral Chapel, belonging to William of Waynflete, dedicated to St. Mary Magdalen, and inclosing his tomb and effigy, occupies an arch on the north side of the middle aisle leading to the Lady Chapel of Winchester Cathedral, where he "dwelleth as richly dead in the monument of his tombe, as he did alive in any of his palaces, it being one of the stateliest and most cu-

rious daintie monuments of Europe, both for the chapel and the sepulchre." Eight well-proportioned pillars, strengthened by screens and open arches, enriched with elegant carved work, give support to the canopy, which is of a pyramidical form, and composed of many regularly-disposed turrets of the most light and graceful forms, perforated and subdivided into compartments, flanked by buttresses, and surmounted by crocketed pinnacles, so beautiful though complex in association, so correct though profuse in enrichment, so charmingly executed, and so perfect, that it cannot be viewed without admiration; and so grateful are the Society to the memory of their revered Founder, and careful of the splendid sepulchre which incloses his ashes, that it is regularly visited by their deputation on the progress through Hampshire; and no accidental mutilation of its delicate members or ornaments is suffered long to remain visible.

Within the Sanctuary, on an elevated tomb, rests the recumbent effigy of Bishop Waynflete, in his pontifical habit, holding a representation of his heart between his hands, and supporting his crosier. The whole is covered with paint more coarse than the sculpture. The truth is, that the whole of this figure has been barbarously mutilated, and subsequently repaired, either with such fragments as were to be found on the spot, or

with the best substitutes which ~~the~~ talent of the workman could supply. But, amidst all its deformities, the face still reminds us of a dignified and noble expression, a full eye sunk beneath a prominent and arched brow, a wrinkled forehead, a small chin, and lips contracted, and drawn down at the sides.

Two drawings of this Chantry Chapel, by the Bucklers, are preserved in the College-hall.

During the late extensive but injudiciously conducted alterations of Winchester Cathedral, the Founder's tomb was deprived of the numerous iron bars which, in upright and horizontal positions, contributed to the strength of the fabric, passing through the pillars and mullions from angle to angle. Strong sentiments of disapprobation were expressed when the news of this unadvised and unnecessary removal reached Magdalen College; and it is strange that public notice was not sooner taken of it. I refrain from further particulars which my own observation could supply; but must add, that Bishop Fox's tomb-experienced a similar alteration.

A steep flight of steps, opened by a broad and deeply receding archway to the Cloisters, leads by double doorways into the Hall, which is a grand and well-shaped room, having an oriel or bay-window on the north side near the high pace,

and an uniform row of smaller windows on both sides.*

Among the embellishments here to be noticed the painted glass is important ; nearly the whole of it was removed from the great room over the Tower-gateway, the most part having been contributed by Mr. President Humphrey, in 1561. If, instead of spotting every window, these curious relicks had been judiciously arranged in the oriel window, their beauty might have appeared more evident, and the restoration have proved handsome and complete. But the translation of the glass is not more praiseworthy than that of the sepulchral monuments : its dispersion is certainly reprehensible. The antient arms are mostly those of the Founder, enwreathed either with the garter or an inscribed scroll, and preserving their original brilliancy of colouring. Whilst these are disposed in the upper compartments, the spaces beneath are chiefly occupied by trumpery daubs of all sorts, shapes, and sizes ; landscapes, birds, and figures, evidently the best efforts of some bad artist, whose pencil would not contribute to the ornament of a glazier's shop-window.

Around the room are framed portraits in ho-

* The following are the internal dimensions of the Hall:—
extreme length, including the gallery or screen, 73 feet ;
width 30 feet 6 inches ; breadth of the high pace 13 feet.
The passage under the screen is 8 feet wide.

nourable memory of many distinguished men; the principal are those of William Waynflete, Prince Rupert, Henry Prince of Wales, and Archbishop Boulter; all which may faithfully represent the features and costume of their owners, but are no very estimable specimens of painting. But not so the little picture of the Magdalen, by Guercino, which is charmingly executed. A pretty but doubtful portrait of Addison should be reckoned in the number.

In the middle of the Hall stands a finely-wrought and polished brass eagle, on a lofty and handsome pedestal; the expanded wings forming a convenient desk to support a book, from which sacred sentences are occasionally pronounced. The preservation of this appropriate piece of furniture deserves notice, when it is common to throw such articles aside, either to make way for wooden desks, or because the ceremony has been altogether relinquished.

At the lower end of the hall is a well-carved and richly-ornamented wooden screen, occupying the position of one still more ancient; and on every side, the wall is lined with paneled wainscot: that portion at the west end is said, but upon what good authority I know not, to have been removed from Reading Abbey. Its cornice is enriched with sculptures and colouring, and on the frieze appears this inscription:

SERMO · CHRISTI · INHABITET · IN · VOBIS · COPIOSE · CUM
 OMNI · SAPIENTIA · DOCENDO · ET · ADMONENDO · VOS
 MUTUO · PSALMIS · ET · CANTIONIBUS · SPIRITUALIBUS · CUM
 GRATIA · CANENTES · IN · VESTRO · CORDE · DOMINO · ET
 QUICQUID · FECERITIS · SERMONE · AUT · FACTO · IN · NO-
 MINE · IESU · FACITE · GRATIAS · AGENTES · DEO · ET · PATRI
 PER · EUM.

In the middle of the screen are various curious carvings, among them a figure of King Henry VIII. several heads, the lily, and other devices, with the date 1541. Although this wood-work is not older than the reign of the monarch whose miniature portrait it encloses, yet all these sculptured pannels, evidently of the same date, are supposed (for on this point, as on that which concerns its original destination, we cannot proceed beyond supposition) to have been inlaid on the removal of the screen to its present situation.

The concerns of King Henry VIII. with Reading Abbey, it will readily be believed, were such as render it unlikely that the "form of his visage" would be either placed on the screens of their church, or the walls of their refectory. It is more probable that on the eve of the dissolution, a screen like the present would have been constructed for a college than an abbey hall: and that we must allow this to be the fact till the contrary is proved, few will be disposed to doubt, when I observe, that the pannels could not have been constructed as they are, with linings torn from

another room, differently formed and proportioned, or on any other supposition than that they were originally formed for the walls they now cover: and further, when it be recollected that the lily appears among the scroll carvings.

Screens on walls are not traced to more remote antiquity than this specimen; they are of earlier date in churches and chapels, because they belonged to the stalls, beyond which they seldom extended, even when wood had almost superseded stone in the ornamental parts of Architecture, the altar being encompassed by masonry, commonly adorned with fresco-paintings, and sometimes with tapestry, which was the only covering permitted to the walls of refectories. I know not a single example to contradict this statement, while many might be produced in its support, but let it suffice to name two buildings where the tapestry pegs yet remain;—the ruined hall of Sudeley Castle, and the Prior's Hall at Wenlock. Waynflete, I may safely say, never wainscotted his college hall; he knew not the fashion; and the prevailing one of his own time (tapestry) had with all the present comfort, far more beauty and magnificence.

The whole of this finely wrought wainscot was painted sometime in the last century, of a dark green colour, agreeable to a vicious taste which prevailed generally, during a short period, in

Oxford. Where so many supposed improvements have been made, it is strange that handsome oak should have been suffered to remain so long concealed beneath a coat of paint.

An alteration of this kind was the only real improvement at New College under Mr. Wyatt's direction, although he squandered away many thousands in the hall and adjoining chapel, making the latter a complete farrago of ornaments. But the greater share of discretion belongs to Magdalen; she refused to sweep away all at once; her improvements are therefore centenary; and doubtless this essential one will no longer be delayed. If a portion of the sepulchral gloom which pervades this hall could be translated to New College Chapel, Mr. Wyatt's alterations therein would be crowned with success, and his patrons be spared the pain with which they must now remember what it once was.

The library, it should seem, was left complete, I speak more particularly of the interior, by the Founder, who deposited on its shelves a valuable collection of books and manuscripts, chiefly the latter, amounting, Anthony à Wood states, to 800 volumes. A door-way in the cloisters, rendered conspicuous by its ornaments, is its public entrance. At the top of the stairs, and facing the door which immediately opens to the library, is a handsome stone arch, enclosing a bow-win-

dow, which on the outside forms the tower between the great gateway and the President's house, and on the inside a vestibule, affording light to the stair-case, and allowing the President a private passage to the library; but these accommodations have ceased to be useful, and adding another alteration, the consequence of the former, the library stair-case is now dark and dangerous.

But the library, like the chapel, exhibits scarcely a trace of its ancient character. We must refer to the seventeenth century for the date of its alteration; since which period it has undergone no material change. The present low and blank ceiling has succeeded a lofty roof of open timber-framing: the book-cases arranged on each side of a passage are coarse and clumsy, and the whole appearance of the room is gloomy and comfortless.

That portion of the college attached to the east end of the hall, facing the south, and containing several sets of commodious and pleasant apartments, was built in the year 1635. It has a general accordance with the rest of the college; the windows are of similar shape, but less handsome, and the walls terminate in gables with which those on the exterior of the Clerk's court, facing the east, are in unison, having been rebuilt at the same period. Three corbels carved with

angels, and a portcullis, are placed ornamentally beneath the outermost gable *. Connected with the

* The useless situation of these sculptures leads me to notice others in different parts of the college, particularly on the north side of the muniment tower, where are several large corbels, which answer no purpose, but were, I conjecture, used with other masonry, having been found superfluous.

And the coarseness of the restored part above described, suggests a remark on the more recent restorations, which I will here subjoin. Gradual decay having loosened or destroyed nearly all the pinnacles of this college, these delicate and ornamental objects have, from time to time, been rebuilt, with a promptitude highly honourable to its members. Dilapidation no sooner appears than restoration succeeds; but, owing to the ignorance of the workmen, the new pinnacles bear no resemblance to the old ones, excepting in proportions. The finials and crockets, of which original examples enough remain for imitation, are undefinable. The ancients seem to have borrowed these graceful ornaments from the vegetable kingdom; the Oxford crockets, for the same observation applies to every "gothic" building in the University, are as remote from vegetables as animals; they resemble nothing but themselves, and disgrace the buildings they were intended to adorn.

If I were required to name in what particular the Architecture of the new school deviates most essentially from the correct models of antiquity, I should without hesitation pronounce, in the application and carving of mouldings and ornaments. That men uneducated for a particular species of Architecture, should fail in its practice, is not surprising; but it is certainly a reproach, that, when the claims of this same style to imitation prevail over the demand for the less beautiful, if more mathematically governed orders of Greece and Italy, the same process of tuition, the same toil at home and abroad, should not be pursued and practised. I shall not

last named building, and immediately joining the hall, is the kitchen, with all its appendant offices,

now employ much space in exposing to merited contempt the impotent plea, of the absence of all rules and order in Pointed Architecture, an apology ever resorted to for the despicable buildings, which, in the shapes of houses and churches, are continually rising around us; but, as these remarks will meet the eyes of that enlightened body of gentlemen whose college these pages attempt to describe, and may, possibly, in a small degree, influence them to preserve it from further injury, than that it has already received, and which this volume is also intended to expose, I feel animated to pursue the subject a little in detail.

The only style of Architecture in which embellishment resigns all her charms to utility, is the ancient Grecian; that where use and ornament claim an equal share of the patron's bounty and the Architect's genius, and where religion loves to dwell, is what we falsely call "Gothic." A Grecian pillar is a model of strength; a "Gothic" column almost loses the appearance of sustaining a vast weight in the beauty of the various slender shapes it is capable of assuming. In this style, every rib, arch, and cornice, is a cluster of mouldings; each, by contributing its power of support to the building, answers a destined purpose, at the same time that each is, in the highest degree, ornamental, without the aid of fanciful devices.

The best specimens of "Gothic" are those which abound in mouldings, and present the fewest sculptured ornaments; but those redundant in the latter are most generally copied, or rather looked at; for, among all the beautiful churches in England, not one has ever yet been imitated, though many a noble specimen might have been exactly resembled for the treasures which have been lavished on the lean but gaudily decked fabrics in or near the metropolis, to look no farther.

sheds, and courtyards, flanking a narrow branch of the river, which after washing their foundations,

When a house or a church assumes a pleasing form, but wants consistency of style and correctness in ornament, the same sort of feeling proceeds from its close inspection, that always impresses me when I view the rebuilt nave of Hereford Cathedral, where James Wyatt lost one of the best opportunities ever afforded him for the exercise of his genius. His work commenced with peculiar exactness, but, as if vanity resumed her influence in his mind, and prompted him to supplant imitation by invention, he gradually retracted from his Norman original, and left the last part of his building totally at variance with that with which it is connected.

A varied and graceful outline, a fascinating irregularity, characterises our ancient Architecture; the oblong or the cross were the prescribed plans, but the fabric of the church depended for its proportions on peculiar circumstances. A lofty tower and spire were not always deemed necessary appendages, either or both might be and often were omitted, without transgressing any rule so invariable as that which regulates the form, proportion, and decorations, of Grecian and Roman temples. But the relative proportions of the whole, and of each individual member, of "Gothic" churches, were adjusted with admirable care and precision; the length, and height, and breadth of the aisles and arches, and the substances of the pillars, single or clustered, bore a due affinity to each other. Windows jostling each other, or broad vacant spaces of walls, were alike unknown in the ages of the purest style; but when pictorial delineations in painted glass engaged as much attention as the Architecture itself, the latter being indeed frequently made subservient to the former (I mean as to beauty and ornament), less certainty attended its characteristics, and infinitely less success the best efforts of the ablest Architects.

pursues its sinuous course between the grove and the meadows to the mill, and thence into the country.

But beyond these later examples our Architects never step for imitation. Enshrined in their own self-sufficiency and conceit, they want judgment or talent to adopt a style, the beauty of which depends more on the harmony of its proportions than the variety of its ornaments. The former improves on the sight, slowly but effectually; the latter strikes the eye instantaneously, but the admiration which it surprises sinks, the more the objects by which it was excited are contemplated. We examine the constituent parts of the design, and observe under the slender veil of ornament, the worst possible proportion—tall pillars supporting wide obtuse arches, and windows constructed on the same principle, having tracery which might well serve an equilateral arch, compressed into one of an oblong shape.

The causes, whatever they were, which produced this decay in "Gothic" Architecture, no longer operate. If we wish to revive the style, we must not begin where our ancestors left off. The specimens built immediately before the Reformation were but the exuviae of that first pure style practised in the 13th century. Those who wish to rival the skill which directed such works, will only attain their object by diligent study, and a persuasion that the detail is to the design what the grammar is to a language. Every thing must be understood before it can be expressed. No new ornaments or mouldings can with more propriety be invented and named "Gothic," than the ingenious grotesques of the present age can be added to the number of Egyptian hieroglyphics. The man who assembles two rows of pillars and arches, and encumbers them with ornaments, fancies himself a "good Gothic" Architect; and though he never inquisitively examined an ancient specimen, he is ready to design a church or a mansion, or "what not," in the "Gothic taste." It was

A description, or even a precise enumeration of these buildings is unnecessary; let it suffice to

talent, thus easily acquired, which has left us an Eaton and a Fonthill among houses, and a Dudley and a Windsor among churches.

Having, in a former part of this work, stated that the ancients considered painted glass as only one of the constituent decorations of their Architecture, I should, in explanation of another remark just made, offer the following observations. We know of only one instance where the Church was expressly built to receive into its windows a magnificent collection of painted glass, which accidentally fell into the hands of a munificent individual. I allude to Fairford in Gloucestershire; but even on this remarkable occasion, no violence was done to the style of Architecture, as it then generally prevailed; the windows were furnished with handsome tracery, and their proportions suited the extent of the fabric. The love of ornament betrayed the decline of "Gothic" Architecture, and gave rise to the introduction of broad windows, which, however, with the justness of their proportions, lost also the beautifully diversified forms of their tracery. A complication in the frame-work would have defeated the proposed object, which was no longer a display of skilful carving, but of superb painted glass. There is no east wall to the choir of Gloucester Cathedral, the entire space being filled with a window, profuse in canopied figures, coats of arms, and a countless variety of elegant enrichments. Some of our Churches are "all windows;" but if broad piers were discarded for ornaments more splendid than the richest adornments in stone could be made to appear, no instance occurs of a window having anciently been disfigured or entirely bereft of its mullions and tracery, to exhibit the figures of its glass-work. If an original window was not deemed large enough for those representations which the Sculptors of an

observe, that the kitchen, a large and rather gloomy old room, with a very high roof of strong timbers, and several contiguous walls, probably belonged to the Hospital of St. John, that the other offices are well arranged, neat and commodious; and the yards, surrounded by battlemented and turretted walls, are situated next to the public street.

No person can surely enter Oxford from the east without admiring the superb view of Magdalen College, whose buildings; expanding on either side of the tower, are crowned and enclosed by groves of stately and venerable trees. Turrets, gables, and pinnacles, the master pinnacle of the groupe being attached to the angle of the hall; pointed and square windows, and lengthened rows of battlements and cornices, retiring

earlier period were content to display, though more concisely and imperfectly, on the ornamental members of their fabric, a more suitable one was furnished for the purpose. The east end of York Minster, the west end of Winchester Cathedral, and the north transept of Canterbury Cathedral, possess their wide and lofty windows as characteristic features of the style in which those portions of the several edifices were built. With respect to the display of painted glass, the ancients have gone far enough. The moderns have gone too far, as the windows of St. George's Chapel, and those of New and Magdalen College Chapels, testify. To these the newly-glazed window of Doncaster Church is a striking and important contrast, and one of the best proofs of the happy effect produced by a dispersion of rich painted glass among an elegantly formed pattern of stone tracery.

behind each other in due perspective gradation, compose the scene,—a scene which perhaps the pen of a Whitaker,* or the pencil of a Turner, might succeed in delineating. “Look upon its buildings,” says Wood, while viewing Magdalen College in this direction, “and the lofty pinnacles and turrets thereon, and what structure in Oxford or elsewhere doth more delight the eye? administering a pleasant sight to strangers, at their entrance into the east part of the city; upon the stately tower which containeth the most tunable and melodious ring of bells in all these parts and beyond.” It must be confessed that the ancients studied the grouping and effect of their buildings with as much care as they regulated their plans, or determined their proportions.

I shall close this chapter, which ends the description of Magdalen College, with a list of the Presidents.

John Horley made President of Magdalen Hall 28th Aug. 1446, he resigned and was succeeded by William Tybard, 12th July 1458; who resigned after having governed his college twenty-one years without statutes. Richard Mayew, D.D. admitted Aug. 23, 1480. John Claymond elected 1504, resigned Dec. 2, 1516. John Higden, D.D. elected about Dec. 17, 1516, re-

* The Historian of Whalley, Richmondshire, &c.

signed Nov. 6, 1525. Lawrence Stubbes, D.D. elected 21 Nov. 1525; he resigned and was succeeded by one John Burgeis, B.D. Thomas Knolles, D.D. elected on the resignation of Dr. Stubbes, 6 Feb. 1527, resigned 3 Feb. 1535. Owen Oglethorpe elected 21 Feb. 1535, resigned 27 Sept. 1552. Walter Haddon elected on the last day of Sept. 1552. In the following year he resigned, to avoid expulsion by Bishop Gardiner. Owen Oglethorpe, D.D. re-elected 31 Oct. 1553, resigned April 7, 1555. Arthur Cole elected April 22, 1555. Thomas Coveney elected Aug. 1558, deprived of his office by the Bishop of Winchester 25 Sept. 1561. Lawrence Humphrey, M.A. elected Dec. 1561. Nicholas Bond, D.D. admitted 5 April 1590. John Harding, D.D. elected 22 Feb. 1607. William Langton, D.D. elected 19 Nov. 1610. Accepted Frewen, D.D. elected Oct. 24, 1626. John Oliver, D.D. elected 24 May 1644, on whose expulsion John Wilkinson, D.D. was appointed President, April 13, 1648. Thomas Goodwyn, M.A. elected Jan. 1649. John Oliver, D.D. restored 18th May 1660. Thomas Pierce elected Nov. 9, 1661, resigned March 1671. Henry Clerk elected March 1671. John Hough, B.D. elected April 15, 1687, on whose expulsion Samuel Parker, D.D. was chosen President 25 Oct. 1687. Bonaventure

Gifford succeeded March 21, 1688. Dr. Hough restored 25 Oct. 1688. John Rogers, D. D. elected April 12, 1701. Thomas Bayley, D. D. elected Feb. 25, 1703. Joseph Harwar, D. D. elected Aug. 29, 1706. Edward Butler, D. C. L. elected July 29, 1722. Thomas Jenner, D. D. elected Nov. 13, 1745. George Horne, D. D. elected Jan. 27, 1768. Martin Joseph Routh, elected 1791.

CHAP. IV.

CONTENTS. Mr. Holdsworth's plan for a new college described and censured—Mr. Wyatt's alterations and innovations described and censured—Mr. Nash's plans—Mr. Repton's plans—the late attempted innovation shown to have been suggested by Wyatt's discarded designs—Mr. Harrison's plans—remarks on the new building, and arguments for preserving its isolated situation—Destruction of the north roof of the quadrangle—the "rottenness" of its timbers combated—phenomenon exhibited by the "rotten" timber of the chapel roof—the time, extent, and expedition of the late destructions condemned—other plans for the alteration of Magdalen College—objected to—college architect—his disqualifications, and want of power to fulfil the duties of his office—Mr. Buckler's designs.

IN the course of my descriptions I unavoidably noticed several minor Innovations in the architecture of Magdalen College; I shall now proceed to comment on more important ones in various stages, some merely contemplated; others commenced but not persisted in; a third class accomplished at the close of the last century; a fourth now in a state of considerable advancement.

The New Building, a name, which, like New College, but properly St. Mary College of Winchester in Oxford, it received, when erecting, for distinction's sake, and which like that it will pro-

bably ever retain, is a remarkable feature in this College, and was purposely excluded from earlier observation, not more from its discordance with "Gothic" Architecture than its claims to a distinct notice, on which I shall now enter.

Mr. Holdsworth, a Fellow of Magdalen College, an amiable man, a good scholar, and a great traveller, resided many years in Rome, and with a previous taste for Classical Architecture, strengthened by its cultivation amidst the admirable vestiges of temples, triumphal arches, and palaces, which adorned that once imperial city, he imbibed so strong a prejudice against the "Gothic" Architecture of his native country, of which his college exhibited so beautiful a specimen, that on his return to Oxford he delineated a plan for a New College; but rightly judging that the fixed sober habits of a large society were not to be easily overcome or even disturbed, Mr. Holdsworth, at length, wisely contracted his ideas in favour of the chapel and hall, the south front and tower, which were to be preserved and joined to the new work.

Whether his plans met with entire approbation, or only so far succeeded as to obtain for him leave to commence his giant undertaking in a part that should not immediately disturb the old buildings and their occupiers, or whether the college funds expired when only an eighth part of

his design was accomplished, is uncertain; we only know that when the north side of the quadrangle was completed, the mighty project was finally abandoned.

The worst design which ever proceeded from the splendidly confused fancy of Palladio, whose ideas of extent and propriety of style, it more nearly resembled than the proposed or perfected works of any other architect, is superior to that of Mr. Holdsworth's college, which was to have been a piazza, three hundred feet square, surrounded by an arcade, with an open avenue four hundred and seventy feet long, and cloistered on both sides, towards the west, reaching to the precinct wall, where stood the great gateway. This avenue was intersected near the upper end by a circular court of one hundred and fifty feet diameter, having on the left the President's house, and on the right lodgings for the Divinity reader. A covered colonnade formed the communication between the two courts. The space admitted between the great court and the chapel, was occupied by passages leading to a cloister attached on one side to the wall of that ancient structure. Northward of this long range of buildings were placed double avenues or groves of trees, extending in an uninterrupted line from east to west eight hundred feet, to which adjoined a broad transverse double avenue, stretching northward

four hundred and fifty feet, and terminating at the meadow stream.

The grove thus parcelled out contained in the upper or eastern portion a spacious bowling-green, also surrounded by double rows of trees, and encompassed by a broad moat; and in the western half, a grove of trees enclosing a circular shaped smooth meadow, approached by an avenue.

Such is a general outline of the Italianized College planned and begun by Mr. Holdsworth. Regarded as a specimen of architecture it would have possessed but little merit; as an elegant retreat for the muses, none.

The finished fragment betrays defective proportions, and an insipidity and baldness of design which in these days must shock Architects who seem to rest the merit of their works rather on a confusion of angles and ornaments.

Queen's College has, perhaps, all the advantages which a building of this style can be made to possess. But its plan is neither correctly Italian nor "gothic," it partakes of both; of the former in its great quadrangular court, and the contour of its architecture; of the latter in general arrangement. Mr. Hawksmoor, with a strong predilection for Palladio's fashion, but with commendable taste, and better tempered zeal than Mr. Holdsworth, made his college a charming house for habitation: it might possibly be too

limited for the Italian clime, but it is spacious enough here, both for internal accommodation, and external grandeur.

The latter gentleman's plan must strike the commonest observer as totally unfit for English soil, climate, and habits: its colonnades and cloisters might suit a cloudless sky and serene atmosphere, but the cool breezes whistling through such long avenues would in this country be insupportable. This important consideration escaped the learned architect's attention; who so contrived the promenades as to exclude the sun's rays, and admit a free current of air from its most piercing quarters.

Nor was it calculated to prove a very convenient college. Who besides this blind disciple of Palladio, would have planted a heap of buildings at the extremity of an almost measureless avenue, whose tiresome length must of necessity have been paced by all who wished to enter or depart? Taking a closer inspection of it, we find the President's house on the side of a court which, from its detached position, resembles on the published plan, and has more than once been mistaken for, the stable-yard. Thus situated, the head of the Society could not so much as even view (excepting by a most inconvenient side glance) the college he governed. Instead of occupying the chief rooms in the heart of the

building, the President would have been removed two hundred feet from its external walls. The admirable arrangement of old Magdalen in this respect, far from being surpassed, is not even equalled by any other college in Oxford: the great quadrangle, the front court, and the back court, once of greater public importance than at present, are all overlooked by him.

Mr. Holdsworth was followed at the distance of nearly seventy years by James Wyatt, a professional architect of acknowledged abilities and deserved celebrity. In acquaintance with the Grecian and Roman styles, and taste in the application of their best models, he yielded to none; as a "gothic" Architect, however, he was "bold in the practice of mistaken rules," and not even Batty Langley himself has endured a larger share of unqualified censure and bitter reproach. But this is unjust; Mr. Wyatt has had only a few successors whose works in this style will stand the test of scrutiny, and if he submits to a rival, he remains without a superior.

If from this amiable and ingenious man be withheld the honour of having re-established the reputation of "gothic" architecture after the concealment of its merits in a boisterous, unsettled, and semi-barbarous period (I mean as to architectural taste), he is at least entitled to our gratitude for an important share in that laudable attempt. The great and just charge against him

is, that while he has been equalled by very few in the good he effected as a restorer, no individual in modern times has, in pursuance of his own notions of beauty, deformed, defaced, and destroyed so many of the stateliest monuments of our national architecture. Still, however, much of the obloquy which usually lights on his name and actions alone, is due to the false taste of the day, which his own imperfect knowledge of what might then be regarded almost as a new style, could not rectify.

But in spite of the blindness or the perverse feeling of the times which left to his guidance, without a competitor, the mania of house-rearing, and church demolition, the correctness of his judgment in "gothic" architecture was questioned by men who, without detracting from his real merit, dared to think and act for themselves; he was opposed by a Gough, an Englefield, a Carter; and though his influence was at first irresistible, yet the combined and steady efforts of those eminent Antiquaries, slowly but at last effectually checked the tide of Innovation; and they lived to see their most ardent wishes realized in the overthrow of the most specious, and, therefore, most dangerous system that ever invaded the province of taste.

Mr. Wyatt's labours in Oxford are not amongst those most calculated to spread his renown: he

has met and may still find his apologists; but I shall endeavour on this occasion to show that he failed in attempting to improve the well-arranged design and beautiful structure of Waynflete's College.

In conformity to a prevailing fashion, and the change of style in architecture, the roofs of the chapel and hall were constructed of timber: they were of equal height and also nearly alike in form and decoration; but their ornaments were few, belonging chiefly to the arches and beams, and consisting of mouldings varied in their form and application. Substantial bracket-pillars fixed on carved stone corbels, were the main supports; these bound the wide-spreading arches and surmounting frame-work together, and received the pressure of their vast weight. Though constructed chiefly of chesnut, and carved with a bold simplicity and skilful accuracy common in the fifteenth century, these roofs were nevertheless polluted with coarse paint of various colours; and at the same time, namely, in the seventeenth century, large and rudely-carved shields, and other supposed ornaments, were added, in various conspicuous places, whose fantastic forms, and brilliant colours, ill-suited the simplicity of the ancient design.

Under the idea of improving these rooms, Mr. Wyatt was consulted as to the expediency of re-

placing their heavy timber roofs by others of a lighter character. A survey was accordingly made, and their condemnation of course followed.

It is a fact, that these ingeniously framed structures, though never neglected, but on the contrary kept in substantial repair, were pronounced to be so alarmingly decayed, that Mr. Wyatt would not insure their safety for twenty-four hours. The demand, therefore, for their removal was imperious; necessity was pleaded, but fashion (for at the time of which I am speaking, Mr. Wyatt was in the zenith of his renown, and was engaged in similar undertakings all over the kingdom) lurked behind, and prompted the measure.

And what has the college to boast of by the change? I answer, the acquisition of a sham stone roof, where no architect would dare to rear one of solid materials. The groins answer no substantial purpose whatever, and the bosses are as useless as a key-stone to a "gothic" arch.

The Loover is so characteristic a feature of an ancient hall, proving as ornamental to the exterior as it was once useful to the interior, that its absence, which is but too common, must be regretted. The original purpose of this turretted appendage was not, as is generally supposed, to convey a gleam of light towards the centre of the room, an office for which, had such been its sole purpose, it was ill calculated, as those will acknow-

ledge who examine Westminster Hall, where, at no time in the day, or season of the year, is it possible for the sun's rays to descend through its apertures even half way down the roof. The fact is, that the Loover was, till modern days, an unglazed turret, standing over the hearth on which the fire was kindled, to convey away its smoke.

This was an improvement on the chimney, its use was concealed (so effectually that its destination is scarcely known in these days of research) under the light and elegant form of a turret. The kitchen chimneys of abbeys and palaces were formerly made conspicuous and handsome objects, but at Glastonbury and Stanton Harcourt the kitchens were built with spiral roofs, purposely to receive the Loover and suit its proportions. It cannot be denied, that the essential character of a hall should be as scrupulously preserved as that of a chapel or any other room. Though the Loover, therefore, be rendered unnecessary by the introduction of fire-places, still its demolition is needless and improper, and this feature was preserved to Magdalen College till Mr. Wyatt newly covered the Hall. The originals, however, both here and at New College, had been previously removed, and those he swept away were comparatively low and mean substitutes, erected in the fifteenth or sixteenth century.

It was a principal fault of Mr. Wyatt, that, in

"Gothic" Architecture, he built more for show than real use. In the present instance he destroyed one timber roof merely to erect another, for not so much as an ounce weight depends on the vaulting for support. He proudly declared that he had heightened the rooms, but what was considered an improvement to the inside, appeared a sad deformity to the outside, where a paltry slate ridge is now elevated above the battlements, whose deep embrasures were shortened on all sides, and rendered ridiculously small to shelter in part the obtruding roof.

Not to dwell on the propriety of the original wood roof to the building, which few in these days will doubt, who remember that this kind of covering had supplanted stone in very many extensive buildings erected during the fifteenth century; I shall be content to observe, that the alteration in the material arose, not from any want of skill in the architects of that period, who, whether in wood or stone, manifested the strongest scientific powers, but that, on the retrogression of "Gothic" Architecture, which step by step declined from the period of its perfection, side pillars to the walls, supporting groined roofs, though at no time entirely disused, became less frequent, being succeeded by corbels, which were not so well calculated to sustain vast pressures; the lighter material of wood was adopted, which,

as it every where abounded for the architect's use, afforded a new opportunity for the exercise of his invention; and hence buildings designed to receive such a covering are rendered anomalous by the substitution of any other.

It is strange, that the same eye which could discover one leading principle in a style of Architecture, should utterly mistake another, no less clear and important.

In "Gothic" buildings Mr. Wyatt laid aside uniformity, or the exact correspondence of one part of a design with another; but he ever imagined, or seemed to imagine, the little merit he allowed it to possess, to result from its ornaments. This opinion his undisguised frankness prevented him from concealing at any favourable opportunity where it could be divulged. As he thought, and, on a particular occasion yet remembered in Oxford, declared, that the style not pretending to be called Grecian was rightly named "Gothic," or barbarous, he allowed full scope to his imagination wherever he practised this style; and, not content with heaping together, in one small fabric, all the characteristics which, during several centuries, had been slowly produced by genius, as laudable as it proved useful, he attempted, in the Chapel of Magdalen-College, to adorn a model of ancient architecture, whose effect was not impaired by one original blemish.

The truth is, he despised the earlier styles, which were the plainest and purest, and always, where uncontrouled, followed those of a later age, distinguished by crowded windows, clustered mouldings in the room of pillars, and a profuse distribution of carvings.

The majestic simplicity, therefore, of Waynflete's sacred building lost its just effect on our Architect's mind, and he was permitted, without due consideration on the part of his employers, to fix large niches between the windows, whose heavy obtruding canopies of plaister may, since the corbels and groins of his roof, formed of the same brittle material, already exhibit signs of decay, be ere long precipitated to the ground.

When the ancients framed niches they prepared statues to occupy them; but these fine looking recesses are worse than useless; they are disowned by the surrounding architecture, which is truly beautiful without the stratagem of ornamental carvings.

Having described what Mr. Wyatt has done to the buildings of Magdalen College, I must now examine, upon his own authority, what he would further have accomplished, but for causes which, on any other occasion, might have been regretted, as interposing an unseasonable limit to his labours.

His plans adorn one of the College rooms, and

well would it have been had they served as monitors to future zealots for innovation.

His plan involved the whole College in innovation. His grand scheme was, it seems, to have united two members, the old and new quadrangles, alike dissimilar in age, proportions, and architecture, in one spacious and connected fabric; but, being opposed by difficulties too evident and important to be disguised or overcome, it finally resolved itself into this question; whether both or either of the buildings ought to suffer a violation of their inherent characteristics? The silent resignation of the plan was the well-judged reply.

To have beheld one extremity of a great quadrangular edifice decked in "Gothic" splendour, and the opposite a long sullen pile of impure Roman architecture, without a single feature capable of varying and enlivening its form, or one ornament to grace its entablature, would have been a matchless incongruity; nor would it have been less objectionable to have clothed the Roman fabric in a "Gothic" garb; yet even this was proposed and attempted in model, but its final success was deemed so improbable, that the design was abandoned as unceremoniously as its predecessor.

Mr. Wyatt's attention was at the same time bestowed on the chapel, which he wished to exhibit, in an equal degree, the meretricious splen-

dour with which he loaded the interior of New College Chapel.

As both are alike in form, the architect proposed that they should also correspond in the costliness of their furniture and other internal decorations; giving, however, to the older building, the more modern style, and planning for Waynflete's sacred structure, such embellishments as were known only to the architecture of the thirteenth century. Designs were accordingly invented, and preparatory drawings executed, but the doubts of some, and the scruples of others, creating delay, the critical period passed away, when taste, or rather the absence of taste, might have sanctioned the erection of a *stone* organ case, *stone* seats and linings, and priest's stalls never to be occupied, on the altar pace; and the architect receiving his discharge, the chapel escaped the long impending profanation. But yet, such captivating charms were exhibited by the paper views of the old quadrangle, denuded of its north side, or at least deprived of the buildings by which its cloister is flanked and surmounted, that their impression was indelibly stamped on the memory of his chief supporters, who bestowed many a lingering look on the feeble representations, which they caused to be preserved, and sighed heavily for their accomplishment.

But besides Mr. Wyatt, Mr. Repton, a land

scape gardener, and Mr. Nash, a well-known professional architect, severally produced volumes of designs for the disfigurement of Magdalen College, and the disposal of its pleasure grounds ; touched, it is true, with the artist's magic pencil, and secured in cases of red morocco and gold, yet, by their preposterous absurdity, not to enlarge on their ruinous splendour, consigned to an oblivion from which I shall not risk their escape, by bestowing on them any further comments.

Nearly thirty years have passed since these active proceedings excited interest, during which period "Gothic" architecture has been studied with incessant application, and an energy almost atoning for the ages of neglect, which, ceasing to practice, had ceased also to admire this style, so that its various established forms and peculiarities are now reduced to such certain standards as scarcely to admit of doubt or difficulty. Where architects, at most, condescended to look at models, and attempt imitation, though even this course was disdained by Batty Langley and his disciples, they now begin to feel that they must be laborious in selecting precise examples, scrupulous in forming the rounds, excavating the hollows, striking the arch, and carving the ornaments, and their endeavour is, as it should be, to emulate the excellence of this lately despised order of architecture.

While the pursuit of this laudable system, though by no means keeping pace with the attention given to the subject, elevates the architect's own character for skill and taste with that of the age, an obstinate persistence in the former custom of capricious meddling, which general opinion has now more than tacitly admitted to have been wrong, or at least of very doubtful advantage, must lower its presumptuous advocates in the estimation of all whose studious observation has proved the change in public sentiment to have proceeded from rational principles.

Not all the experience however, dearly purchased by the sacrifice of Salisbury and Lichfield Cathedrals, the destructions at Durham, the alterations of New College, and the beginnings at Magdalen, have sufficed to deter the members of the last named society from adopting, not Mr. Wyatt's plan for uniting the old and new quadrangles, but a modification of that plan, merely to obtain a "view" which the architects of antiquity so carefully and properly limited to the interior, but which those of modern times have so idly and injudiciously deneavoured to expose.

Many specious arguments and "cunning devices" have been, and still may be, used to shelter this darling innovation from the assaults of stubborn antiquaries, the humblest individual of whose fraternity will never, it is to be hoped, suffer pri-

vate considerations to interfere with public duty, in a cause which, just as it is, has not many real advocates. Not only does no reasonable occasion appear for this alteration, but not even a single ancient example, which can be relied on, was ever adduced to justify it.

Before this volume is brought to a close I shall show that, although authority was, in this instance, contemptuously trodden under foot, its aid was, in the same quarter, industriously, nay, with irksome trouble, sought, to determine points of far less importance to the correctness of a "Gothic" design than that which involved the dilapidation of a cloistered quadrangle. Those who can apply the above remarks, have, on this occasion, resigned Magdalen College to the especial care of the writer, who, as heretofore, will now, and on every occasion where demanded, advance such objections to the capricious violation of one building, for the alleged benefit of another belonging to the same pile, as his experience allows, and his judgment dictates.

Mr. Harrison, a deservedly celebrated Architect, whose works will convey his name with honour to posterity, was solicited to furnish designs for the enlargement and alteration of Magdalen College. He accepted the task; and it is no disgrace to his talents to declare that he failed, and that his plans were laid aside with the more

splendid but less meritorious attempts of his predecessors. It is therefore unnecessary to enter on their merits, or to point out their defects; but I cannot avoid observing, that in spite of difficulties which Mr. Harrison was not prepared to meet, his *ground plans*, with one exception regarding the addition of a great gateway on the north side of St. John's Court, far surpassed, in skilful arrangement and elegant accomodation, the majority of those exhibited by other Architects, who were enabled to profit by the inspection of the rival plans, and the observations of the leading members of the society.

The New Building is with strict propriety said to form an important feature of Magdalen College, where, probably, no ancient building ever stood, and where, perhaps, no more modern one would have been erected. It has been stated to be part of a design, the full accomplishment of which would have swept away two thirds of Waynesflete's College: it is acknowledged to be a useful and comfortable appendage; an inelegant specimen of architecture, but yet one too good and substantial to be altered or destroyed. As it now stands it should ever remain, undisturbed and alone. The attachment of any other building to it could not improve, but certainly would injure its appearance. On the other hand, to alter the old buildings, before which the new stands, but

at such an agreeable remove, that distant features of the College, combining with others more perfectly in view, form a pleasing group, is a course which proclaims its advocate to be destitute of respect for antiquity, and his ideas as far alienated from correct judgment as were Mr. Wyatt's when he proposed their union.

Yet the inglorious work of mutilation, condemned alike by the example of former times and the general opinion of the present day, is begun. The offensive roof has been removed from the north side of the old quadrangle; and the eyes of those persons who for thirty years have panted for the event, have been gratified with a show of architectural excellence, noble and interesting indeed, (as are all other ruins of ancient buildings,) but here superfluous and far too dearly purchased.

Where a blank fence wall, or perhaps a stately tree (the loss of which, however, like that of a venerable piece of architecture, is quite irreparable,) intercepts a beautiful prospect, we may displace the obstacle; but who, save, alas! the Sons of Magdalen, would consent to remove or mutilate one wing of a large mansion because it impeded some "pretty" object from the view of the other—which object by advancing a few paces, might be freely inspected? Yet precisely such is the scheme now in progress at Magdalen College.

The best feature among these buildings has been injured to accommodate, I will not say improve, the worst ; and I am persuaded that the antiquarian reader's imagination will supply the inadequacy of my censures on this occasion.

Had this "view" (a hateful word, which I must repeat,) met the spectator's eye as he entered the gate, a somewhat plausible excuse might then have been advanced in favour of such an alteration ; because the first impression of a scene, whether it incites the beholder to a more attentive examination of its merits, or fails to awaken or fix his interest, is generally the firmest rooted and most influential throughout ; but every individual structure of the College demanding particular observation must be passed, all the beautiful combinations they form at every step be viewed and admired, before the New Building appears in sight ;—a building, of which the distant prospect is ever deemed the most suitable to its shape and design, and even could it assume a pleasing as it does an ungraceful aspect, whose elegance would still be generally disregarded after the more riveting attractions of the "Gothic" fabric. Nor can it but be deemed a little unfortunate by the projectors of this new "view," that visitors in search of the picturesque, are compelled first to present their backs instead of their faces towards it.

As at New College you are conducted to the altar-steps merely to observe the glare of a great canvas window through an arched hole in the Organ-case, so at Magdalen future visitors must be paced across the Square to see what they had before seen, from an original and therefore more proper station. The Society will now surely admit a common passage through the New Building, and suffer strangers to enter the water-walks by a pathway across the Grove. If the public have no right to expect this accommodation, good taste demands the arrangement, and of this quality the sacrifices we have witnessed to its shrine prove an abundant share within the College. Having advanced to one object, you should proceed to another; but unless the suggestion I now offer be attended to, you will be compelled to course about the grounds at random in pursuit of such "pretty prospects."

It is tolerably certain, that if a less lofty roof, or even a flat roof, would have suited their purpose of general effect, the ancient architects would never have built a high one. However, to preserve the unity of what was at first designed, is evidently and positively necessary;—an assertion which will readily be admitted by every candid and intelligent observer, who limits his attention to the cloistered quadrangle, the appearance of which should be chiefly consulted, since it ever

has been, and ever must remain, the most important member of the whole pile. I know there are those who contend for the propriety of this alteration on the simple plea that it "looks well" from a particular station, but these persons forget, or are not inclined to remember, that the public will view it in all directions; and when a building pleasing from one point, appears misshapen and anomalous at any other, which is generally the result of innovation, the plan is not established on good principles.

So correct are the proportions, so exact the original ornaments, so admirable the uniformity, and so delightful the seclusion of these cloisters, that nothing but injury can follow the removal of their smallest member. The breach in the north side therefore has materially impaired their perfection, and they remain no longer the most complete, if they still claim to be the most beautiful in Europe.

That any abatement of these distinctions should have been produced under the influence, as we are told, of professed admirers of "Gothic," and merely to expose features which were never designed to be seen from without the quadrangle, is so grievous to the unprejudiced advocates of our national architecture, that while they censure, they must despise the fickleness which, condemning one plan of destruction, patronized another scarcely less replete with injurious consequences.

The practice of innovation should be discouraged as much as possible. Every argument which has already been advanced in favour of laying open one side of the Cloistered Court, may, with equal propriety, be alleged in defence of Mr. Wyatt's Cathedral alterations ; but antiquity withholds her sanction alike from both. Their object was the same ; namely, to produce one grand imposing display. Mr. Wyatt discovered no beauty in variety, no pleasure in moving from one scene of chastened grandeur to the inspection of another ; he was cold to the interest which, whether to the eye of taste or of mental association, arises from the contemplation of tombs, effigies, and brasses, occupying the irregular but appropriate stations, and assuming the variegated forms assigned them by the last wishes of those whose ashes they cover ; and he showed himself utterly insensible to the importance of screens, either as guarding from intrusion each particular repository of the dead, or as separating to the purposes for which they were designed, the several portions of the sacred pile. Precisely similar is the contempt of ancient boundaries displayed by his imitators at Magdalen.

Before the close of August 1822 the demolition commenced. Previously, however, a casual survey not only of the roof on the north side, but also of that on the east side of the quadrangle,

was made ; the timbers were declared to be dangerously decayed, and notice to quit was given to such of the Members as at that time occupied their lodgings. How does it happen, I ask, that this important discovery was never before made ?

I know, on the most positive authority, that within a very few years, Magdalen College, and particularly this part of its buildings, had been several times partially surveyed ; and for the purpose not simply of ascertaining the precise condition of the walls and roofs, but also of determining to what extent certain innovations and dilapidations should be carried.

Mr. Garbett, of Winchester, who has since been discharged, was long and apparently busily employed in scrutinizing the buildings high and low, within and without ; gratuitously making shrewd guesses at the age of one part, and the alteration of another ; scanning the substance of these walls, and the rottenness of those ; calculating, studying, contemplating, but producing no such dismal report of the roof in question. Yet surely if, with very few exceptions, "*all*" the timbers were reduced to mere "*touchwood*," they could not have been far short of that condition two years previously !

If Mr. Garbett had understood his business, and I suppose he did, or had made a correct report to the Bursars, or other of the College

Officers, the rooms would have been pronounced unsafe to live in ; but as this was not the case, and as every apartment was from that moment up to the present, constantly and fearlessly inhabited, I must conclude, that the last report was an over-statement.

Many of the beams, and I make these remarks from actual observation, were decayed and rotten, but the whole frame-work had not suffered beyond repair, for it sustained, besides a crowd of lofty dormer windows, an enormous weight of stone, as a covering, instead of tiles, slates, or lead.

Almost four hundred years have passed since the timber which now lies in scattered and broken pieces before me, was felled and applied to the use it has so long and so well answered, and the marks and lines of the axe and chisel, which formed and fitted each part to its required situation, are still distinctly visible. Let any person examine these relics, some as they were removed, and others sawed into blocks, and he will be convinced that no cause existed for the *entire* destruction of the roof—a step which it is roundly asserted became necessary from its decayed state ; and not only so, but in direct opposition to that statement, he will see abundant cause to maintain with me, both that it might have been repaired, and that it certainly would have been repaired, if its removal had not been necessary to facilitate an innovation.

A report is in circulation that the prostrate forest of chesnut and oak is to be disposed of by public sale,—no very convincing proof, it must be admitted, of its “rottenness.”

No reasonable person would object to the necessary repair of a venerable structure, an admission by some, scarcely held consistent with the sentiments of an enthusiastic antiquary ; but it is the part of an intelligent observer, to decry unwarrantable interference wherever he meets with it. The former useful purpose is too often made subservient to the whim and caprice which encourages the latter. In the one I cheerfully acquiesce, but must be suffered to condemn and despise the other ; and since numberless recorded instances of wanton havoc under false pretences are forced on the memory, it is surely not too much, with the proofs already offered before us, to attribute the superlatives said to be contained in the last direful report issued from Magdalen College, to excessive zeal in the architectural reformers.

I shall illustrate this position by noticing a phenomenon which must be strong in the recollection of the elder Members of Magdalen College, presented by the “rotten” wood removed from the “dangerously decayed” roofs of the Chapel and Hall. The material was sawed into blocks for consumption at the kitchen fire, and many of

these fragments while burning, poured from their extremities a boiling liquid as profuse as that which generally exudes from green wood !

The **TIME** and **MANNER** of the demolition must now be noticed. A host of one hundred "chosen men of might," under the direction of Mr. Evans, received orders to be in readiness on the appointed morning at four o'clock. The summons was punctually obeyed, and the work of destruction immediately commenced. The rattling of tiles, the cracking of timber, the clanking of mallets, axes, and other instruments, the removal of the broken materials, and the symptoms of hilarity among the workmen, now engaging the eyes, then assailing the ears, and reverberating through the cloistered aisle, formed altogether a scene so extraordinary, that it will never be forgotten by those who witnessed it. Certainly these proceedings rival the pious works of Richard Pollard, John Portmarus, and other Mnemoclasts of the sixteenth century.

It was an allusion to this mischievous alacrity which roused the ridicule of "Magdalenensis," and produced, in the absence of substantial argument, some needless comments on an old proverbial complaint:—the idle industry of the Oxford builders. But on this occasion at least, the mason's boasted expedition was rather displayed in pulling down, than in building up. Every work-

man that could be procured was engaged to demolish the old building, and erect the new one within a given time; the former part of the commission was punctually fulfilled, but not so the latter; for the college presented, on the return of the absent members, instead of a renovated face, the same heap of ruins (excepting a few feet of masonry at one corner,) that had been accumulated on the outset.

“Magdalenensis” may continue to rage and ridicule, but the *time* and *manner* of this destruction have excited the regret of thousands; and whether ridicule or regret will eventually triumph, the sneers and sarcasms directed from every quarter against the subject of his apology, cannot afford him much pleasure or amusement.

The dawn of day was forestalled for the purpose of beating down a building whose preservation was desired by the majority, and only not demanded, because the *time* of their absence was chosen to name and carry into effect the proposition; and because the privately concerted plan was never publicly declared in a full assembly.

The time, talent, and consideration which should have been employed in the restoration of the college, were perniciously diligent in planning and inflicting an injury; but when the day of restitution arrived, no design was forthcoming, and consequently no masonry was prepared; nay

there was not even a single block of stone on the ground; and in almost undisturbed ruins did these buildings lie for several weeks, till the canal, which by some accident had been rendered useless, was again fit for the passage of barges with stone from Bath.

However we may view these accidents, such an impediment as the last, would, in former times, have been regarded like those which thwarted the endeavours of certain Monks to remove the bones of St. Swithin, as the interference of Heaven to prevent an act of profanation, or punish its commission.

While the recommendatory qualifications of the Architect were great good nature, and ignorance of "gothic" architecture, those of the builder, or rather demolisher, were "*cheapness*" and "*expedition.*" His claim to the former qualification may be fairly doubted, though positive demonstration, alas! confirms the truth of the latter, at least so far as relates to the not very difficult or rare acquirement of alacrity in mischief. The Builder, uncontrouled by the Architect or his deputy, battered down the walls and roof, which, however "*decayed and dangerous,*" so "*firmly withstood the despoilers' efforts* (I use the words of a Senior Fellow) that the blows were often repeated to disunite the stones and timbers;" and unsated with his thankless task, in-

tent only on his own profit, and heedless whether to keep employed, he destroyed the whole quadrangle, or the entire College; he so earnestly insisted on further demolition, on the equally untrue and audacious plea of the insecurity and danger of the eastern side, that his proposal was acceded to, and would have been accomplished, but for the timely interference of a Senior Fellow, who just at the critical moment returned to College.

I have hitherto scrupulously abstained from giving names, (though by such additions I should have placed beyond the shadow of a doubt the authorities on which I have written,) but on this occasion I must inform the public, that the gentleman now alluded to, is Dr. Ellerton, to whom is due the lasting honour of having preserved his College from a havoc equally barbarous and unnecessary.

The known animosity of the peculiar sect to which Mr. Evans belongs towards church-walls as well as Church-men, should never be forgotten *; and I question whether a person could

* In making the following remarks, which the above suggests, I disclaim all feelings of prejudice towards the mechanical or the religious profession of this or any other man. I have no selfish purpose to answer, and can claim no privilege to debate religious scruples, but I have a right to defend from misrepresentation, as false as it is malicious, those who can no

be found more incompetent to assist in what is called the "restitution" of Magdalen College.

Of a very different order from those here called into exercise were the qualifications which produced the restorations at York, and Beverley, and Westminster. If Shoult, and Cummings, and Gayfere cannot boast of working very "cheaply" and very "expeditiously," they have the higher merit of working well, and of equalling the beauty of those models which the effects of time obliged them to restore. These are men of understanding; antiquaries, who would as soon sacrifice a limb of their bodies as unnecessarily destroy a fragment of antiquity that ingenuity could preserve. Perhaps the system pursued in the two

longer protect themselves—our ancestors,—whose piety, if we are to believe the historian of a town in Yorkshire, distinguished for its monastic remains, deserves no better name than superstition and bigotry; whose wealth was gotten by robbery; whose extensive benevolence proceeded from ostentation; who were ignorant and vicious, and desperately wicked. It is evident that this person's object was not so much to relate facts, as to propagate calumny, for which his talent appears to be most happily formed. Verbose, dull, and heavy, with a knowledge of architecture miserably superficial, he has blundered through two thick octavo volumes, breathing throughout a spirit so dark and uncharitable towards the Founders of our Colleges, the builders of our Churches, the Benefactors of our Schools and Hospitals, and other benevolent institutions, that they deserve to be consigned to the flames by the common executioner.

former instances is the most laborious and praiseworthy on record.

But "Magdalenensis" could find in the sudden dilapidation of his College, a subject for exultation; and it must doubtless be very amusing to those who never before saw stones and mortar heaped together, or meddled in a plan, to practise their new study among such extensive masses as these; yet, while a garden wall remains on which the genius or fancy of experimentalists may be exercised, without injury, either to the edifice or their own good taste, an ancient and noble building is surely too valuable a plaything to be left in such hands, and defaced or pulled to pieces at pleasure.

All Oxford views with wonder and surprise these unexampled proceedings, which afford ample scope for the wit and ridicule of every one without the College, as well as the few who can smile within its walls. On one occasion, the Junior Members heaped some of the scattered stones into the form of a large and lofty house, and affixed to it the following inscription:—

" TO BE PULLED DOWN AT THE SHORTEST
NOTICE, AND REBUILT AT LEISURE;
NO ESTIMATE IS REQUIRED."

Having proceeded thus far, it will be expected that I should complete the list of those who by

their pen or their pencil have recommended improvements in this College, *i. e.* the dilapidation or entire destruction of some one or other of its appropriate and beautiful features; and it may here be observed that, excepting Mr. Wyatt, these men of vertu have directed their harmless weapons against the only part of the College which Mr. Holdsworth, the prince of modern Goths, thought worth preservation; so that had Waynflete's architecture sustained each successive alteration, it is doubtful what portion, save the great Tower, would have retained its venerable character to this day.

One of these plans (I shall not name its living Author,) suggested the removal of the Gateway, the School-house, Magdalen Hall, and the President's lodgings, in which merciless havoc were of course included some of those fine elm trees which are so ornamental to the College, and rank among the richest ornaments of the incomparable High-street.

Those who have not acquired the habit of mentally comparing the present and actual building surrounded by others, with what it would be if cleared of those accompaniments, will but faintly picture to their minds the aspect of Magdalen College, under this change. To such, then, I state, that the view would be extensive, long, low, and undiversified in form, from the absence of bold and prominent angles; while the tower, now

so admirably stationed, would then stand altogether unassociated, at one extremity.

The eye would not long rest with pleasure on this artificial prospect. Each component member as now exhibited to view, produces its intended effect on the feeling mind; but they were no more designed to be assembled in one picture, than the charms of a secluded cloister were made to be the common haunt of business, or to tempt the vulgar gaze.

Another objection, if another need be stated, would be the destruction of St. John's court, which originally was spacious enough to show off its buildings to advantage; and as I have before stated, had its south gateway so opposed to the opening between the school-house and the angle of the south front, as to direct the observation and the steps of those who entered towards the great gateway in the interior.

But another plan still more fatal to the architecture of this College has been recommended by one who lays great claims to refined taste in architecture, particularly the "Gothic." It would be injustice to describe his ideas in any other than his own words, and quite superfluous to offer any comments on a plan so inimitable. "It were to be wished that all the buildings on the east and west of Wolsey's Tower could be taken away, in order that it may appear as an isolated building,

perfectly disengaged, to be viewed from top to bottom on every side; and in order that the south aspect of the Hall and Chapel may be opened to public view *."

It will, I hope, be deemed neither presumptuous nor unreasonable in me to protest that as the edifices of antiquity have descended to us, so we ought to leave them to posterity, unalloyed by alterations, or deformed by additions, which are more frequently offered by a capricious taste, than called for by convenience or necessity. It is true that the ancients of succeeding ages altered their buildings to suit the prevailing taste, and though we may regret, we cannot, with strict propriety, censure those alterations; we however have not an equal right to "hew about" their churches and colleges; to disarrange their plans, and disfigure them by incongruous appendages, or puerile dilapidations; since, with the style in question decayed also the peculiar zeal and skill by which its monuments were produced.

Its revival is indeed begun, but we are yet only in the infancy of the art; how dare we then presume to violate those edifices which resulted from the most profound study and refinement; and which attained their excellence by slow and regular progression! We must look to them for

* *Oxonia explicata et ornata.*

models ; their plans, their proportions, their arches, pillars and ornaments, demand our strictest examination and imitation. When we have learned to rival our models, then, but not till then, we may be permitted to exercise our talent uncontrouled ; and the best evidence which can be adduced in favour of antiquity is, that of modern imitations those structures are always the most admired which approach the nearest to the originals.

The disrelish of old practices and appearances, merely because they are old, and the love of that fantastic tyrant NOVELTY, are so deeply planted in our very nature, that the best laws and regulations, the most perfect production of art and ingenuity, are by length of time and frequent usage, disregarded or despised ; the labour and talent by which they were matured forgotten, and the wisdom of former ages contemned by the vanity of the one in which we live.

As far as architecture is affected by novelty, I must be allowed the liberty of further observation, though I am not vain enough to suppose that those who have neglected the beacon set up by former Innovators, will by my arguments be induced to avoid the same unsuccessful course. The antiquary has just reason to dread the operation of this dangerous principle in architecture, while its professors continue unable or unwilling

to imitate the best models before them. We may affect to despise a copyist, but compare the works of the present day with those of former ages which have taught us the little we know, and which mock the best efforts of our own times. I am not an advocate for confining genius, but we must walk before we can run; and we must acquire those just notions of the aptitude of "Gothic" Architecture to its different purposes, which regulated the ancients, ere we can reach the summit of excellence which they attained.

Judging from Churches and other buildings recently erected, we might almost conclude it to have been more for fashion than profit that our Architects have visited the remains of Greece and Rome, or even studied the monuments of "Gothic" Architecture in their own country*.

* So generally interesting has this style become, that within a very few years many learned and ingenious men have devoted their time and talents to an enquiry into its origin and antiquity, and the country of its invention. It is remarkable, that the majority of these writers on "Gothic," who claim attention from their rank and talents, are its avowed enemies: the passionate admirers of Grecian and Roman Architecture, who can admit science to have been perfected by none but the ancient Greeks and Romans, and who regard the English, in the scale of science, as beneath notice and respect; as a nation of rude uncultivated people, totally incapable of invention, or even of improving upon an invention. If but a solitary example of "Gothic" Architec-

We cannot name even one beautiful Church raised since the time of Sir Christopher Wren, a great Architect, but who erected very few elegant

ture is discovered on foreign ground, this is immediately cried up as the parent of the style, from which all that England, France, and Germany can produce were imitated. And no matter that England is literally covered with venerable Churches, either whole or in ruins—she has no claim to the invention. Though our sacred edifices are more chaste than the lace-like walls, lean towers (where towers are to be found), and turreted pinnacles of those in France and Germany, and many also in the earlier “ Gothic ” style, are unquestionably more ancient, still we were only the imitators. Wherever a gracefully cast figure appears, an Italian was surely the Sculptor ; and if the Roman fret ornament holds a place among the carvings, the same conclusion follows. Italian Sculptors were sometimes, indeed, employed by English Architects, but it is unfair, therefore, to ascribe every good figure or ornament to them.

The stone bridge at Llanrwst in North Wales is ascribed to Inigo Jones, who was a native of that ancient town, for no other reason than because its fabric is deemed too elegant to have been the production of any other than an Architect of the Italian school ; although a glance is sufficient to convince any experienced eye that it is the work of a much earlier age.

But with respect to “ Gothic ” Architecture, it is by no means clear that our enlightened ancestors would have hired a multitude of these foreigners to build their own Churches in the style of their own country ; certainly, at any rate, in a style not Italian. There was no want of opportunities for the English to build religious edifices in almost any part of the known world ; and it is admitted by many, that they actually erected several of the finest French Churches.

Parish Churches ; their interiors are without solemnity, and their exteriors devoid of grace and symmetry. Nor are our new " Gothic " edifices in general more inviting ; their rich parapets, pinnacles, and spires often assemble well in a distant prospect, but usually disappoint on a near approach and examination.

From what can all these mongrel and disordered styles arise, but the love of novelty ? and the same passion dictates the alteration of ancient remains ; the eye is fatigued with repeatedly dwelling on the same objects ; and however beautiful and appropriate to their purpose, they must suffer an alteration correspondent to the power and whim, perhaps, of an individual. Men of succeeding times will have the same caprice, and the same power to execute their wills, and those features of a building which we preserve may then be removed, in the same piecemeal manner by which many of our once perfect buildings have already been converted into ruins ; what one age leaves undone the next accomplishes. So at Magdalen, if the front roof has disappeared, because it obscured a fine view from the New Building, the same reason will be urged against the side roof, when the still newer building is erected in the grove. Then, as now, it will be in vain to plead how superior are the captivations of retiring modesty to those of meretricious display ; that

while those who can at will enjoy from their windows or the public pathway a fine scene, will rarely trouble themselves to advance to a more close examination of its constituent parts : those who, from the interference of objects, can only obtain an occasional glance of some striking feature, will feel their curiosity, however dull, excited to see the whole, and with all the advantages of anticipation over satiety, will advance till all impediments are removed, and the scene is fully displayed ; that it is the sudden burst upon a prospect which amplifies and enhances its beauties, and that the contrast of minor features enlarges and ennobles the more important. Every one who enters Magdalen College must acknowledge the truth of these remarks in St. John's Court, and yet its bare exposure to the street has been recommended as one of the greatest improvements which could be made !

As the Society are not possessed of a set of designs showing the precise nature and extent of the proposed alterations and additions, which are actually begun, it is impossible for me to describe the intended improvements. As there are no fixed plans, there can be no fixed intentions. Many of the members are not only unacquainted with the particulars of these important proceedings, but wholly ignorant of the person called the

Architect, and his qualifications for the undertaking to which he has been appointed, by being made "Architect to Magdalen College."

The use of an Architect, however able, may on this occasion be fairly doubted; his genius, his talent, if he lays claim to either, has no scope for exercise. A book of views is opened before him: these he is ordered to make his guides in direct opposition to the common method of proceeding; which is, to determine a design, and then try the effect of its combination with other buildings in perspective. Before Mr. Parkinson can give instructions, he must receive them from his patron, who has been guided by another person, and he it seems has derived his knowledge in the way by which true taste in Architecture can alone be obtained—long and persevering study of its purest models. Through this, and a far more troublesome process than this, every design or view must, at Magdalen, pass before it is executed: but those who think that it is the surest way to avoid errors and difficulties are sadly mistaken. It is in fact this process which has plunged all the parties concerned into errors and difficulties, from whence thrice the number of heads will not rescue them, if the same system is much longer persisted in; and to this before-unheard-of measure must be ascribed the present

delay in, and absence of, fixed plans, for the re-edification of what has been demolished.

The Society of Magdalen College will act as they think proper, but their public actions are open to public notice and criticism. If their proceedings are founded in propriety and good taste, they will be crowned with success, and must meet approbation; but if their "House" is under the management of an inexperienced Architect, I dare not anticipate this as the result of his genius. Much, very much, depends on the Architect: his former works ought to justify the College in their choice. But if he has been chosen from private partiality, rather than recommended by his known professional talents; if he be a youth, green in office; well versed perhaps in the Roman orders, but unskilled in those of the "Gothic," which require at least as much education for their perfect acquirement; if he has been called to Magdalen to try his hand in a new study, instead of communicating the results of matured experience; if he cannot distinguish the styles, and determine the space of time which each occupied in every reign; distinguish *characteristic* ornaments from *peculiar* ones, which can be placed under no distinct head, but owe their introduction to the fancy of the Architect or Sculptor; if, in short, he has not learned "Gothic"

Architecture, by the regular progression requisite to the attainment of all knowledge, by study and travelling, as the Roman is pursued and acquired, by treasuring up as his models the best examples which England, the emporium of the style, can furnish; he will neither benefit the College he was selected to improve, nor establish his own reputation*. And if on the most favourable supposition here admissible, the Architect understands his profession, but does not exercise it as a re-

* These remarks are exclusively applied to Mr. Parkinson as a "Gothic" Architect; as a pupil of the Roman school, I might also take him in hand; but with that style I have at present nothing to do. Let me, however, declare, that his magnificent design, lately exhibited in the College, proves him a perfect master of his profession. It is to be regretted that he stepped out of his way, since he has fully confirmed his own ingenuous opinion, expressed of himself on an occasion when his decision would have secured, perhaps, the very best specimen of modern "Gothic" in England. I allude to a Church now building in Berkshire; and, again referring to Mr. Parkinson's Roman design, I must remark, that if it is the model for an additional building to Magdalen College, it deserves attention; but if it proposes an alteration of the present "New Building," it merits only a place with Mr. Wyatt's drawings in the Bursary. Any alteration of this fabric is unnecessary; and having said thus much, I shall dismiss a subject on which, though I have bestowed a due consideration, I shall at present offer no further comments.

sponsible person, which the prompt and undisputed interference of the man who ordered the demolition of the building, when contrasted with his supineness, goes far to prove; if he who, when he commences, should be under no controul, and whose designs having been approved, authorize his work to be pursued without molestation or intermeddling, either does not fully comprehend the duty, or tamely abandons the privilege which his office involves, he is worse than useless; he may create incalculable difficulties, and provoking delay.

From these hopeful beginnings it is unknown what will result to the further disadvantage of Waynflete's beautiful Architecture; though this end, I fear, may be too surely calculated on, whatever be the course pursued. The vast undertaking bids fair to be conducted on no definite plan whatever; and unless some more decided system is speedily adopted, the College fund will be squandered away to as little good purpose as have been the forty thousands on St. Dunstan's, and the seventy thousands on St. Pancras Church, in London.

We have been told that the College is under the guidance of a "man who knows more of Gothic than ever Mr. Wyatt did;" we have seen that a portion of its buildings was pulled down

before the plan for their re-erection, and the appropriation of the interior, was determined on; and we know, among many other facts, that a systematic set of geometrical drawings, showing all the contemplated alterations, was never submitted to the Society for its consideration and approval. This surely is not the way to do better than ever Mr. Wyatt did.

A collection of designs, or rather a book of views, which was "NOT" presented on the meeting of the Society in July, but which is reported to have been preferred for the accuracy and general economy of the style it proposed, was made by Mr. Buckler. Whether or not these views were intended to suffice for the guidance of the builder, is not for me to determine; though I must be bold to say, that they are better calculated to show what the buildings are designed to be made, than to afford assistance to the workmen; and this, I presume, must have been their primary destination. And I will here observe, that such views should always be required of the Architect, together with the architectural drawings, because all objects are seen in perspective, and only a very few are able to judge of a building from an elevation set to measure—a manner in which no object can, by any possibility, be really viewed. The trick of colours, to produce what painters

term *effect*, as well as every other deception, should here be avoided, and a drawing made to show as accurately as possible what the edifice will be, and its agreement with other buildings, or with the general scenery, when completed.

I, among other applicants, have been favoured with a brief examination of the above-named drawings, and I feel quite at a loss to conjecture what they will benefit an Architect in his noviciate, who is supplied with no proportions, mouldings, or ornaments. He may place buttresses and windows where they should appear, but he can never make them what they ought to be.

I must offer a few observations on one of Mr. Buckler's drawings, in preference to all the rest, for this reason—because it represents, under certain improvements, the lately destroyed North side, and because all the other designs, though well deserving comment, and perhaps commendation, are as yet unlikely to be carried into effect. This drawing exhibits a restoration of the front to its original state; and those who remember its recent condition, disfigured by barbarous alterations and additions, will attest how little of its original handsome character was preserved; and yet how little expence it required, compared with a total re-building, to revive its venerable and interesting appearance.

What are the reasons which could induce the

acting members of Magdalen College to disregard or reject such a plan as this? by having done so, they have proved that innovation, not "simple restitution," is their object; that re-building, not repairing, is the system which they have determined to follow. Is the destruction of a roof, or any other characteristic part of a structure, an act of "restitution?" You *demolish*, not *restore*; which is, I presume, the proper meaning of the misapplied word of my angry opponent*.

After thirty years of doubt and determination, procrastination and resolution, it is hard to persuade ourselves that any thing so imperfect, unintelligible, and inapposite could have passed the councils of Magdalen College. What will be the final result, if a more systematic and perspicuous course is not pursued, I dare not predict; and yet who can help anticipating the consequences, or trembling for the fate of this fine building?

A stone should never have been displaced till the model for its re-edification had been made, examined, re-examined, and approved. Deliberate (would have been the advice, could it have been supposed that in such a quarter it was needed), alter, try by every test the propriety of what you are about to do; but, having resolved, alter not. Remember that you are building for

* Gent. Mag. Oct. 1822.

posterity, which, in passing its decision on your works, will not weigh all the secret influence which may have guided the determination of your councils, but will pass a bold and decisive judgment on the visible produce of your taste and patronage.

CHAP. V.

CONTENTS. A meeting of the Society convened to take into consideration the state of the College, and the means proposed for its restoration—Mr. Goodwin's plans examined and censured—state of the ruins described—errors in the new work ; resulting in some instances from imitation, in others from neglect of imitation—further observations on the ancient fabric of the north front—ancient rule of situating fire-places, and the ornamental appearance of ancient chimneys—competition of Architects—objections to a slate roof—Dr. Ellerton appointed Senior Bursar—Headington stone—superior taste and skill of the President in Architecture.

THE author had prepared this work for publication a few weeks before the close of last year ; but as at that time very little progress was made in the new work, delay became necessary, in order to enable him to ascertain, as far as possible, in what manner it was commenced, and with what probable success it would be attended. He is now in possession of much interesting and important information on the present state, and likewise on the contemplated alterations, of Magdalen College, considered and determined at a full meeting of the Society, which took place in November last ; the addition of which to the fore-

going will complete his remarks. What is here offered to the reader's notice, demands his particular attention, but not the erasure of a word previously written.

Briefly, then, let it be said, that the present state of the College Buildings, and the causes of their extensive dilapidation; the proposed plan of their restoration; its extent, cost, and propriety; the Architect; his qualification for the office to which he had been appointed; the examination of the plans of other Architects; the advantage of still demanding the aid of other professional gentlemen, which might surely as well have been thought of somewhat earlier; with many other subjects; were all debated with considerable spirit. Some of the former resolutions, on the strength of which the north side of the Cloister-court was pulled down, were almost unanimously rescinded, and those established which are to authorize the future proceedings.

The dilapidated condition of the College Buildings excited general regret and reprehension. The plan for omitting the high roof as it heretofore stood, to the injury of the great quadrangle, and for the purpose of betraying its beauties to the view of the new building, met with decided opposition; and it was at length determined to restore the fabric to its original character.

There was an Architect, but positive plans there

were none ; the building was destroyed, but after what form it was to be restored, excepting that it should be roofless, became a question to which no answer appeared. The extent of these alterations had never been considered ; the cost never estimated ; their propriety never determined. The Architect had no information to offer ; no designs, though one or two small drawings, to produce ; no proofs to display of his experience in the "Gothic," or his skilfulness in the arrangement of apartments. The re-edification had commenced before it was determined whether the walls were to enclose a library, or dwelling-rooms, as before.

So little confidence was reposed in their own Architect, and so unsettled were their views of the alterations, that the Society condescended to consider and examine the plans of a bold speculator, who had employed some few weeks in measuring the ground, and in heaping buildings together for the extension and, as he thought, the improvement of Magdalen College. But waving, as yet, all consideration of the propriety and beauty of these plans, I shall observe, that while Mr. Goodwin enlarged the ideas, and perhaps the wishes, of a few, he confirmed those of the many, who feel persuaded that the less conspicuous and imposing the proposed alterations are made, the better will the present magnificence and unity of the College be preserved ; and that while some

viewed with pleasure the vast and gaudy production of Mr. Goodwin's fancy, the majority reposed their hopes and wishes where simplicity, combined with propriety, held the sway.

The model (for both model and drawings were exhibited) showed St. John's Court increased to an enormous size; the President's house removed, and the Library brought into view, to which it is proposed to add a considerable member or limb, which, with the President's house adjoining, would complete the north side of the quadrangle. The south boundary, whose front was presented to the street, had a stupendous gateway as its principal object, with buildings right and left, which carried the western limits to the stable court, beyond which, and extending nearly to the precinct wall, is fixed the school-house.

My first objection is against the enlarged court. I have already proved that the Chapel would lose the grandeur which it now assumes; and I will venture to assert, that one of the leading objects proposed by the President and his colleagues, namely, the restoration of the tower gateway to its original important use, would be defeated. Mr. Goodwin plans a new tower gateway, compared with which the old structure is but a plain pigmy object. But why do I select the tower gateway, as though it were the only feature bearing

such a kind of resemblance to an existing part of the College, as might suggest a comparison between them? The plan, or ground shape, of the chapel; its front: the muniment tower; its pinnacle: porches, doorways, cloister windows, and bow windows; are all repeated on the exterior or interior of the new quadrangle, in which also is a large cruciform building, displaying church windows, for a library; and at the corner a highly adorned porch, not the entrance to the building, but to the President's house, with which apparently it has no connection.

Mr. Goodwin has thrown together in this new building all the prominent *features* of the old one, and yet there is no exact imitation. If he has diminished the ornaments in one place, he has added them in another; and where he ventures upon invention, or rather, having exhausted the College, where he is obliged to invent new forms and features, he excels in beauty. Of this last class, I notice the open turret on the front gateway, and the Oriel windows; among the multitude of which, the tops of some and the bottoms of others are quite grotesque. Indeed so very numerous are these windows, that should the plan under consideration be adopted, the College might in future with propriety be called ORIEL College. Under such a change it could never again be recognized as Magdalen; be-tur-

reted at every angle, the Chapel could not be distinguished from the Library, or even from the Fellows' apartments*.

Having in my description noticed the beautiful harmony of the old college; the due subordination of its component members; the just distribution and intrinsic excellence of its ornaments; I need not enlarge on the false principle upon which the design in question appears to have been formed†. The College, and I state this without

* I know nothing of Mr. Goodwin; but from his wooden model should guess him to be a young man whose ideas of beauty in architecture are yet unchastened. Experience may teach him to avoid in future any unnecessary display. For the present he may be content to gain transitory applause by the exhibition of a design which, if called upon to execute, it would be hard to determine where the first stone should be laid. I appeal to any established Architect whether his ideas of beauty and grandeur have undergone no change since the commencement of his career; and whether he would not now hesitate to practice on the enchanted palaces and castles which inexperience had taught him to believe the efforts of true taste.

† Mr. Goodwin will doubtless derive some consolation for his own capricious fancy in design, on being informed that the works of our ancient Architects were occasionally inexplicable. Dorchester Church, near Oxford, is the example to which I now particularly refer. I never view this interesting structure without wonder and astonishment; arising from a kind of persuasion, that the Architects whose lofty genius produced its fine constituent features, wilfully refused compliance with prescribed forms and proportions in their com-

fear of contradiction, stands in no need of a new Tower Gateway; of a new Quadrangle; or even

bination and arrangement (for the builder of the Choir followed, at the distance of about a century and a half, the plan adopted by his predecessor in the Body; he only refused compliance with the form and mouldings of the arches, and the shapes of the pillars.) I know not how otherwise to account for the singularly formal disposition of its extensive aisles, of which there are three, in a parallel direction, but unequally proportioned. Their architecture exhibits the styles and tastes of several distant ages, and in clustered mouldings, carved ornaments, historical sculptures, and painted glass, the workmanship of skilful hands. Great magnificence and great meanness are united in the design. The former distinction is derived from the prevailing style of its architecture, which is that of King Edward the Third's reign, early in the 14th century; and the latter, from its form, which is an oblong of vast extent unbroken by transepts, or chapels of similar effect, and undistinguished either by a clere story, a lofty roof, or a central tower. All the windows are large and handsome, but some of them merit a still higher character. Those in the Eastern part of the North aisle are incomparably elegant, while those in the chancel demand our admiration from their size, the beauty and singularity of their tracery, and the groupes of sculptured figures and foliage with which they are enriched: they are less ancient than the windows on the North side, and so much superior to those on the South, that one is almost tempted to doubt whether the same Architect who formed the one, would possibly have left the rest without any peculiar feature. This Church, therefore, notwithstanding its beauty in parts, does not form a good whole. The arches and pillars having been built at three distinct periods, exem-

of an enlarged one. Neither does it wish to sacrifice the privacy of its apartments, which are now so well secured from the common gaze or intrusion of the public, by dragging a long line of buildings towards the High-street. The object is, I presume to assert, not so much to *enlarge** as to *restore*; to increase the extent of its buildings, as to augment their comforts and convenience.

plify the characteristic forms and proportions of the time which produced them. A lofty unadorned Norman arch seems to divide the extensive middle aisle into, body and chancel. In the former the arches are the plainest, most spacious, and most ancient; in the latter, they are the most elegant and beautifully built; indeed the chancel arches may be ranked among the most magnificent of their period in England: but these arcades were formed only to support the roof; they are surmounted by no other arches or windows, and have no intervening columns or corbels to sustain the pressure of a vaulted ceiling. But it is evident that arches of smaller dimensions would not have improved the appearance of the interior, since a greater number would have produced an artificial length in aisles, already too long and formal. The absence of clere story windows would have proved less injurious to the effect of the interior, provided the Architect had erected a stone vaulting. The choir of Bristol Cathedral is without a gallery or clere story, but a stone roof issuing from corbels placed between the great arches, accomplishes the beauty of its design; at Dorchester, however, a high blank wall is elevated on the arches to support a flat wooden roof, which, though not very ancient, reposes in all the simplicity and security of its Norman original.

* Only sixteen additional sets of rooms are required.

To cover the ground with walls, and those walls with ornaments, appears to have been *one* chief consideration with the Architect, who scruples not to innovate, by planning the removal of any buildings which interfere with his own project; and it is only astonishing that in placing the new library westward of the old one, he should have happened to agree with antiquity, in fixing it where a very ancient structure formerly stood *. If the library requires an addition, which is doubtful, a better position than this cannot be chosen; it was fixed upon many years ago by the President.

But alas! the gentlemen with whom Mr. Goodwin had to treat were too deeply buried in the difficulties and perplexities into which the ruins of their College had involved them, to be easily drawn away by the hasty production of his prolific fancy; and it was finally proposed (but whether determined on or not is doubtful) to offer a reward for the best design that a public competition should produce.

It cannot surely have escaped the memories of certain gentlemen of Magdalen College, that when the conflicting plans for the restoration and rebuilding of Carfax Church were on the tapis, and

* In a recent alteration of his plan, however, Mr. Goodwin has changed the situation of the library altogether, and now proposes to place it on the west side of *his* Tower Gateway.

had nearly overwhelmed the doughty committees appointed for their inspection, who in the fury (although not altogether the indiscriminate fury) of despair, seized at last upon one to make a show of choice which they could not properly exercise, and of determination which had so long kept aloof from their councils ; a set of designs were exhibited, which met with general approbation, as tending to preserve the old structure, and save considerable expence, *only* these good ideas arrived "too late." To the same, indeed to all the members of the College I would say, avoid falling into a similar error. With this mountainous fabric—produced by the combined wisdom and talent of a committee and sub-committee, of whose incessant toil and trouble no person residing in Oxford can be ignorant—before your eyes, and in the very heart of your city, you will not be able to make use of their plea, however they may excuse themselves. Though the scene of re-edification is within your gates, you have not yet fixed upon any plans ; advice therefore is not "too late."

I have chosen the office of censor rather than of adviser for reasons which may be hereafter explained, or I could, having a general knowledge of ancient architecture, a perfect acquaintance with the College buildings, the accommodation they afford, and that which is wanted ; point out

the precise steps which should be followed to avoid Innovation, and secure convenience. Magnificence must be forgotten; it is already possessed by Magdalen College in the highest degree; she requires subordinate additions, not rival fabrics; and the New building which must, or which ought to mark their station, points out also the style of architecture.

Let us now consider the existing state of these ruins; and then proceed to the means recommended for their repair on the approaching season. Whether the system I have described as calculated to plunge the whole College into confusion and direful innovation is really to be pursued, remains still as uncertain as ever. Necessity compels the adoption of some plan, but as heretofore indecision steps in to delay its fulfilment; and the absence of irrevocable resolution proves the ruin of the best conceived projects.

But first; as to the present condition of the North front. Not a vestige of it remains, or of the rooms over the cloisters, excepting the South wall. On the demolition of the roof, the wall, which was to have been cased with stone, was found, according to Mr. Evans's report, so ruinous and incapable of sustaining new timbers, or even of reparation, that it was at first partially, then almost wholly removed; and the few fragments towards the Eastern angle, at first intended to be preserved, were also condemned to destruction.

A particular description of the sewer, and its connexion with this front, having appeared in its proper place, I will here offer a few remarks to the attention of "Magdalenensis," whose frightfully drawn picture of "danger," in this building, reflects no trifling censure on Mr. Knowles, a respectable Oxford builder, who was employed, scarcely two little years ago, to repair this subterraneous tunnel; and who, it is currently reported, left its side walls so imperfect, and removed so much masonry from their foundations, that, on a recent examination, the "only wonder was" that the whole fabric had not long since been reduced to ruins. Now is it for a moment credible that a person employed to repair a building should, for no assignable reason whatever, remove so much of its foundations as to endanger its safety? But supposing for a moment that "large holes" had been perforated in the walls, and a horse-load of materials taken from the foundations, to what extent, I ask, would such deductions prove injurious? Did "Magdalenensis" never hear that cart-loads of the foundation stones of old St. Martin's and St. Giles's Churches in Oxford were, from time to time, removed for the accommodation of vaults and graves; notwithstanding which, the South aisle of the latter structure (Carfax Church having been entirely pulled down) still stands substantially? Did he never hear

that near the roots of the massy walls of Lewes Priory are holes, passing from one extremity to the other, and again crossways, for some purpose unknown to us ; and yet the superstructure, after having been battered by men hired for their skill and "expedition" in levelling church walls, and beaten by the tempests of several centuries, is in no danger of falling ? or, what is more surprising still, did "Magdalenensis" never behold the great circular bastion of Conway Castle, which crowns the summit of a lofty, precipitous, and craggy rock, the lower half of whose ponderous wall was entirely destroyed by gunpowder, leaving the upper part, which projects at least thirty feet, and is nearly thirty feet high, and still surmounted with its battlements, hanging as it were in air ?

Not to multiply examples, even if it were proved that such mutilations really were made in the foundations of the North wall, I should still ask what apprehension there was of imminent danger, to justify the inflated representation of "Magdalenensis," or to render repair impossible ?

The dismal scene of dilapidation and ruin which the park-wall, the park itself, the new quadrangle, the cloisters, and the intervening building, presents, I would rather leave to the imagination of my readers than attempt to describe.

The new work is indeed advanced. Having been told that it was a professed copy of the western, or library side, I examined that part, comparing the windows with it, which I may safely pronounce to be some of the most bungling pieces of carving ever seen. I have but little skill in these matters; but, forgetting for a moment my own ignorance, I will observe to "Magdalenensis," or his "man, who knows more of Gothic than ever Mr. Wyatt did," or the architect, or the mason, or whoever conducts these unhappily commenced alterations, that merely "copying" (on which so much stress is, on this occasion, laid) be it in the best instead of the worst style, unless the original as well as the application be good, is neither advantageous to the building nor laudable in the architect; and that imitation indiscriminately conducted, will leave the copyist as far remote from the object of his aim, —the production of a good "Gothic"* building,

* I have so far complied with common custom as to designate the works of ancient art and magnificence by this general epithet, but at the same time I disapprove it, because I am not satisfied of the aptitude and propriety of its application to a style of architecture which exhausted the utmost powers of science; whose interest and grandeur were enhanced by the beauties of painting and sculpture, and whose elegance and unrivalled solemnity are the more acknowledged, the more its remaining monuments are investigated. Why

— as a total heedlessness of all ancient authority.
I will illustrate these remarks by the very struc-

it was employed to distinguish the ecclesiastical architecture of England, is a question which has never yet received a satisfactory solution. Time has done more to fix what prejudice originated, than experience in a better informed age has with all her zeal and industry effected towards the eradication of this barbarous epithet. Invented by Wren, fostered by Batty Langley, and matured by Wyatt, the ablest or most admired practitioners of their day, Pointed architecture and the "Gothic" name became so closely and firmly united, that every effort hitherto made to vindicate the one from the reproach of the other has failed. If we refer to the period when, and the person with whom, this application originated, we shall find no difficulty in persuading ourselves that the cold indifference of the one to works of taste and science, and the prejudice of the other to all orders of architecture but those of Greece and Rome, assigned this detested name to the invention of our own country, a name perhaps then deemed truly characteristic of a style which had long ceased to be practised, the remains of which were heedlessly consigned to dilapidation or destruction, and the various excellencies of which were unknown or despised.

I have taken occasion to inform my readers of the opinion Mr. Wyatt expressed of the merits of "Gothic" architecture, an opinion in which the ingenuous among his successors fully accord, and one which is the mere echo of that delivered by the great Architect of St. Paul's Cathedral. Sir Christopher Wren may perhaps be excused for regarding as barbarous the style of those buildings which first opposed the introduction, and for some time successfully contended against the progress in this country of the Ionic or the Corinthian; and I will spare him the severity of reproach, for his zeal in exterminating, as far as his power extended, the remains of

ture now in progress. The windows, of which four are executed, were professedly copied from the library ; but will any person who remembers these features of the old front, differ in opinion from me, when I declare, that the copies are not only less appropriate but less useful ? The reason why the loftiest windows were placed on the north side was, because the reflection of light was less powerful on that than any other side of the building. If a deviation is made to effect an improvement, it is excusable ; but here a boasted "copy" is made, and thereby a defect produced.

Thus we see the error of precipitation. The building was hurried into ruins, and hurried out of its ruins, with all possible expedition ; but the opposition even of nature to the undertaking, combined with the dense ignorance of the workmen, rendered its completion, at the wished for period, impracticable. The fortuitous delay may, however, prove greatly advantageous to the College ; since the next step towards improvement will be, to take all the new work down again, and rebuild it as it originally stood. If these are the architect's imitations, what will his inventions be ?

But if it were positively agreed to convert the interior to a library, where would be the necessity

antiquity, since by the contrast of his own temples of heathen architecture, he has taught us to set a higher value on the solemn churches erected in England before the Reformation.

of changing the external design, and tricking it out in splendid shreds? The west and north sides can never be viewed together; the latter is always associated with the eastern side, but the former is never seen except by trespass. The superior size and proportions of the upper windows to those beneath, is accounted for by the situation of the library; and, as the new foundations render it tolerably certain that their superstructure is designed for small apartments, another and a strong objection is presented, to the exact imitation of the west side in the north aspect, where the rooms on the ground not being inferior to those above, all the windows, nearly, if not precisely correspond.

And after all, had it as many intrinsic excellencies as it really has defects, this would be but an alteration, or rather an innovation, upon a perfect plan; and when it is further considered, that the imitation, which has received such sickening eulogies, will not extend beyond the *size* of the windows (the proportions and appearance of the north front being essentially different from the design towards the west), it will be readily acknowledged that no change at all should have been attempted.

To demonstrate that little merit and propriety attend "imitation," where inexperience takes the lead, I will state, that the heavy square buttresses

which appeared on one half of the North side,—appendages which, I have before shown, existed more from convenience than the necessity of strength—are now extended throughout the front: they were hollow; the new ones are solid; thus their appearance is preserved, but their use lost. What will be the idea of an intelligent spectator on viewing this rank of enormous piers, whose form and strength would become the ramparts of a castle? Surely he will conclude that they resist the pressure of some vast weight—of the whole quadrangle; but even then, supposing some such support to be both necessary and proper, he will hardly fail to remark, that the handsome buildings of the Hall would have been the fittest models for imitation. Surely those persons who scrupled not to displace the roof, could not feel themselves compelled, by regard for antiquity, to enjoin the imitation of these clumsy buttresses.

For my own part, I would neither sanction the slightest deviation from the old front, nor destroy the appearance of a building so interesting as this, considered historically. I should be content to reduce it to its original state; but, if I could have been reasoned into a change of the good old fashion, I certainly never would have imitated, much less multiplied, deformities. I would have scrupulously preserved, in form and arrangement, the windows; and, where additions

became necessary, have chosen the best examples within the College.

The new rooms are small, low, and gloomy, and when completed (unless my suggestion of rebuilding the whole be adopted) will be as comfortless as prison cells. Their owners, anxious to increase the rays of light which will glimmer through these little casements, will remove all impediments to this desirable object; and as such will the mullions, tracery, and deep sloping sills, be considered. All the old windows experienced a similar mutilation, and the desired object, an increase of light, was gained; but here the denudation, while it will remove what little ornament the exterior may possess, can augment but little the comfort of the interior.

If a series of unforeseen accidents had not arrested the progress of rebuilding, the whole would, probably, have been completed before any effectual steps could have been taken to preserve the ancient form of the roof. All improvement of the library, by elevating its ceiling, would then have been inconsistent, as its new appendage must of necessity have been flat, or very nearly so. This seems to have escaped notice; but, to me, it appears an important consideration. Whether the new library be an attached or detached building, the old room, to be improved (and surely an improvement in this respect is contemplated), must have an ele-

vated ceiling; not such a roof as Wyatt raised on the library of Balliol College, an imitation of stone groining, but a substantial and appropriate frame of wood, neither severely plain, nor fantastic in its form and ornaments. There is no lack of examples; taste only is wanting to choose the model. We might be allowed to appropriate the front of a seat, such as are often seen in ancient churches, to a book-case: no better authority can be obtained, and, perhaps, in the absence of old library furniture, no better can be desired. The form and arrangement of a library, and the furnished aisle of a church, so nearly correspond, that the restoration of the former can be attended with no grievous difficulty to a skilful and willing architect.

The late destructions have rendered it tolerably certain that only the north wall, and, perhaps, not this wholly, is of a date antecedent to the time of Waynflete; it is substantially constructed, but alterations, both ancient and modern, have caused fractures in various places. Only one ancient cross or partition wall is to be seen, and this is opposed to the last buttress, towards the middle of the front. The absence of these walls has suggested an idea, that the whole side anciently formed a single room or refectory; to which it may be answered, that two stories of windows militate against such an arrangement; that record is

silent as to a Strangers' Hall; that it never belonged to the College, whose hall was built as soon as a refectory was required; and that its situation would render an unusual stretch of invention necessary, to assign it to the old Magdalen Hall.

But the absence of substantial party-walls in an ancient house, is less extraordinary than may at first sight appear, when it is recollected that the following essential difference exists between the fashion of former and present times; namely, that of fixing the fire-place opposite to, or by the side of, the windows, rather than between them, which was the almost invariable rule of antiquity. I say nothing as to the internal appearance or comfort of apartments under this arrangement, but certain it is that, in all the old mansions I have seen, and I speak of buildings raised before the Reformation, convenience and magnificence were united without recourse to mathematical proportions, and exact uniformity, now so scrupulously followed by all, excepting the new architect in the new north front of Magdalen College.

In opposition to the ancient custom, the chimney-holes are placed on the sides of the rooms, and here, as in other instances, the golden rule, "begin nothing of which thou hast not well considered the end," has been neglected, if not entirely forgotten; unless, indeed, the architect has

hurled defiance at all good authority, and determines to mount his chimneys on the ridge of the roof, like a Birmingham manufactory. Whether this point has yet been considered and determined, I cannot say, but of this I am certain, that the architect can now adopt no other plan (presuming the building is not to be again taken down), and that he cannot be very well prepared to defend so flagrant an innovation. I use a harsh term, but it is provoking to see the limb of an edifice mangled and deformed, as though it would not affect the beauty and propriety of the whole. Does not the Architect know that these smoking funnels were excluded, as far as possible, from the Cloistered Court? and cannot he picture to his mind what will be the effect of his beautiful design, when opposed to the rest of the quadrangle? If he cannot, he must be told, that he will crown his architectural misdeeds with one of the most glaring absurdities that could possibly be made—a row of chimneys on a high roof.

A little half of the new building is scarcely yet completed; ere the architect reaches its summit, he will be convinced that there is no less difficulty in well-disposing of the chimneys of a house, than in ornamenting a church with turrets. The ancients were never obstructed by doubts and difficulties, because they were always governed by system; and though that of uniting the chimneys

to the external walls, has been deserted by the moderns, for that of disposing them on the roof, it is not positive that this change has improved either the external appearance of their houses, or the comfort of their apartments.

When, like staircases, chimneys were made conspicuous ornaments, they also served the purpose of buttresses to the main walls; but, in after times, these buttress-chimneys were commonly confined to college and hospital designs; while in stately palaces, and other mansions, such appendages are seldom found projecting beyond the parapet on which they repose. But their position was unchanged during nearly five centuries, though with every change of architecture, particularly domestic, in that period, fashion suggested a variation in the form and position of almost all other component parts of the fabric: and whether chimneys meet the eye as beautiful specimens of workmanship, or simple shafts screening a blank roof, their union with the parapet is the best plan which can be devised.

With respect to the further means proposed for the Restoration of the College. The first, indeed the only systematic set of plans or drawings possessed by the Society since the commencement of these alterations, has never been rejected or candidly admitted as consonant to their views; and in this doubtful situation, while proclaiming

their intention of submitting the repairs to public competition, they countenance the exertions of a volunteer architect, who, it is reported, will shortly furnish some corrected plans. This architect has already been noticed ; a person not altogether unknown to the public, but one whose works seem to require his own assistance in their recommendation to notice, by the dispersion of newspaper puffs within the College: an architect of that class of professional men who, if claiming a moderate share of talent in the Grecian, are sadly prone to invention in the "Gothic," whose excellencies, few among them know how to appreciate: in a word, an architect of "Parliament Gothic," who may be sanctioned by popular applause, but must be condemned by the antiquarian critic.

By putting up the designs to public competition, he who works the *cheapest*, not he who best understands his subject, is chosen. This mode of procedure may succeed very well in new "Gothic" houses, or Grecian churches, but it must prove fatal where the object is, the improvement of an ancient edifice.

The successful candidate, who may perhaps never before have seen Magdalen College, will in this case set to work and produce designs creditable no doubt to his own peculiar taste and fancy, pretty in the eyes of those unskilled in the style, and convenient for their purpose ; but I must

maintain that no architect, however skilful, would, upon a cursory view of a pile of buildings so extensive as those of Magdalen College, and so capable, by judicious management in certain alterations and additions, of becoming the most magnificent College in Europe, be able to suggest a series of improvements; he should examine over and over again the present edifice; dive into the merits of the plan laid down by Waynflete; he should be master of its history; know the alterations it has sustained; weigh the merits of the various plans which have been suggested for its improvements. Having his head thus stored, he might advance with some confidence of success; but without this useful and indispensable knowledge, no one should presume to lay before the Society his plans for the improvement of their ancient College*.

* The building of a Parish Church, or the repair of a Cathedral, is attended with fewer difficulties than the alteration or enlargement of a college in an University. Cambridge is not behind Oxford in the scarcity and uncertainty of its taste in matters of architecture; and the choice of a plan to complete King's College, and the style to be adopted, involves so many and such imposing difficulties, that a *definitive treaty* is as remote from conclusion there as at Magdalen. Nearly thirty sets of designs have been submitted for King's College; but oh! the system of advertising for such things! We know there is an Architect at Cambridge, who, to use a common phrase, clings like a "Nightmare" to that University, and who, it is believed, will eventually obtain the enviable employ-

I cannot account for the preference given at Magdalen to Bath stone instead of that of Headington, an adjacent village, whose extensive quarries, several of which belong to this College, have for many years supplied Oxford with materials for building its stately and beautiful edifices. Of its excellence, both as to colour and durability, when properly, and I may say, naturally, laid in courses, nothing need be said, since some of the finest structures of antiquity in Oxford bear ample testimony to it; and no one more strikingly than this College, whose Tower-gateway, Great Tower, and Chapel, are at this day as perfect in the detail of their mouldings and ornaments, as they ever were; while on the contrary, the Church of All Saints presents a rotten exterior, whose decay no repair can improve, no experiment avert.

ment of covering ground where was to have arisen, under the auspices of King Henry VI. some grand Collegiate structures in accordance with the far-famed Chapel.

It would indeed be wonderful if the same plans were approved by forty gentlemen, each having an equal right to express his opinion and offer his vote. As the study of architecture forms no part of education, and taste therein slumbers almost undisturbed within the walls of both Universities, the difficulties alluded to are neither unexpected nor surprising. Perhaps the least objectionable course would be to choose a Committee of five, or seven at most, with power to select, modify, and execute the plan best suited to the wants and means of the College.

Although I have trespassed largely on the patience of my readers, yet, at the risk of incurring the censure of prolixity, I will solicit their attention to a report which I have received from the highest authority, namely, that one half of the new roof is to be covered with the ancient sober grey stones, to preserve the venerable character of the Cloistered Court, and that the other half will be clothed in the best bright blue Westmoreland slate, "because," says my informant, "Mr. Evans, in expectation of our submission to his will and pleasure, presumed to bespeak for the College a great quantity of this warehouse material." It is not for me to determine to what other use these slates should be applied, to advise the Bursar to sacrifice their value, or return them to Mr. Evans; but it is my province to declare, which I do, fearless of contradiction, that if it is determined that they shall be spread on the new roof, the appearance will prove no less injurious to the surrounding architecture, than disgraceful to those who sanctioned the innovation.

We should as soon expect to see the walls rebuilt of brick as the roof covered with slate, the united dearness and meanness of which have severely been felt, and openly acknowledged by the College; nor should it be forgotten, in balancing the consequences of such a change, that the ancient stone covering never requires material repair.

I hail with pleasure the return of Dr. Ellerton to office as Senior Bursar. Under his judicious management future errors will be guarded against, if former ones cannot be rectified; promptitude and decision will take the place of timid resolves and re-resolves; innovation will not have a fostering hand to guide her footsteps; and once again antiquity will find a warm advocate and defender.

In conclusion, I must once more bear testimony to the exalted talents and refined taste of the President; and I cannot but deem it fortunate for Magdalen College, that a head so wise, and a heart and hand so upright and bounteous, should preside in her councils. With heartfelt gratitude to the magnificent Waynflete, Dr. Routh is nobly exerting his influence to save his College from impending innovation, under the laudable feeling, that as the fabric of the house has been entrusted to him, so he ought to transmit it venerable and uninjured to posterity. Surely it is great and praiseworthy to preserve the pious works of our ancestors, our benefactors, with reverential care. No hasty decision escapes the lips of this excellent and accomplished man; his judgment is well regulated, and he was never known to surrender his conviction on slight authority; or having expressed it, to retract. His knowledge of English ecclesiastical architecture in particular, is too pro-

found to betray him into approbation of useless and expensive finery. No piles, even of vast extent and imposing grandeur, hurry him into undue admiration ; but cool, deliberate, and steady, Dr. Routh traces every line, calculates its utility, scans its beauty, and demands for its sanction the authority of antiquity.

It must be the earnest wish, therefore, of every man possessed of antiquarian feeling, that on this occasion, the full exercise of the President's taste and influence may be admitted. Magdalen College is about to undergo a change of the most important and lasting kind ; a change which, by mismanagement, will as certainly destroy its unrivalled grandeur, as it may under skilful government, restore, and in some respects increase, the magnificence of its architecture, while it supplies the enlarged accommodation, so long and ardently desired.

POSTSCRIPT.

More last words. A second cause of delay, more extraordinary than the preceding, has occurred in the publication of this Volume, which it is impossible for me to pass unregarded; I will therefore state the facts which I have just received, and offer such comments thereon as their importance demands, and my opportunity will permit.

THE MEMBERS OF MAGDALEN COLLEGE HAVE DETERMINED TO PULL DOWN THE WHOLE STRUCTURE ON THE NORTH SIDE OF THE OLD QUADRANGLE, WHICH, AT A CONSIDERABLE EXPENCE, AND AFTER ALMOST INNUMERABLE DIFFICULTIES, DELAYS, AND PERPLEXITIES, MISTAKES AND ALTERATIONS, THEY RECENTLY CAUSED TO BE ERECTED.

This is a step which, if no person expected, certainly none who have examined the new work will wonder at or regret; for whether we consider it as an habitation or a specimen of architecture, it conferred no less disgrace on the patrons than on the architect; and the mason acquitted himself with no better skill than his employers.

I have stated my leading objections to the external design, and the internal arrangement of the

apartments; pointed out their gloominess, the bad proportions and false character observable in the traceried windows, and mentioned some of those difficulties which would inevitably have increased with the advance of the building itself.

In pursuing my duty, not altogether self-imposed, I have clearly demonstrated that the mason is a mere puller-down of buildings, the leader of a band of active mnemoclasts. Further, that the object which dictated this lamentable alteration, and to which has been sacrificed the character of the building and the consistency of its style, is most dishonourable to any one pretending to good taste, and antiquarian feeling; that the season for pulling down was as unfitly chosen as the determination itself was ill made; combining all the folly of heedless whim with all the obstinate dullness of premeditation; and though far, very far from expecting to see my recommendation, when yet unpublished, adopted as it were by anticipation, I had affirmed that one way only appeared by which to retrieve the College from the manifold errors and follies into which it had been plunged, equally through its own mismanagement, and the inexperience of the professional people employed; namely, to empower the same Mr. Evans, who so expertly levelled the antique fabric, to consign to similar ruin, those walls which he had begun to erect in their place.

A building which exhibits errors equal in number to the bricks and blocks of stone which compose it, could not present its "form and comeliness" to the dispassionate observer without exciting those sentiments of disapprobation and contempt of which the natural result was a resolution to change the plans which effected them. Dr. Ellerton had scarcely entered on his official duties, whose labour is tenfold increased by architectural employment, when his active and intelligent mind discovered the course necessary to be adopted; which has been finally declared, and must shortly be acted upon. But what excuse bears company with this resolution to the public ear? Forsooth, the "severity of long-continued frosts occasioned the mischief." Now if there be one individual who listens to this tale, him I ask, can you by any possible facility of belief give credit to it? Westminster Hall*, one of the

* An Architect of some celebrity, still living, proposed, before Mr. Wyatt built the new House of Lords, the entire destruction of Westminster Hall, unquestionably one of the most magnificent rooms in the world; but such is the taste and munificence of the present day, that the noble north front of this building has been cased, and other improvements made, which have nearly restored its original perfection. Still, however, the new work is not entirely faultless; where the Architect has copied he has succeeded, but where he has attempted improvement he has failed. Mistaking the Loover which emitted smoke, for a Lantern to admit light, he has

finest restorations of modern times, has survived the same intense season uninjured; not a single stone among all its elaborate sculptures needs removal. St. Mary Overey's Church in Southwark is also rising from its ruins in all the graceful simplicity of lancet "gothic," in like manner without injury. Chelsea Church—but I need not increase the catalogue; care, perhaps, was wanting to secure the unfinished walls of Magdalen College from torrents of rain and penetrating frost. No; the naked truth is, that perplexed with accumulated blunders, the only chance of ever arriving at correctness, was for Dr. Ellerton to repeat demolition, and begin the work *de novo*. I do not deny the probability of injury proceeding from the late frosts. I only maintain that this was not the cause of Dr. Ellerton's sensible determination; and as to the damage actually sustained, so far as it goes, it may be observed, that the architect or his deputy has here given another proof of architectural incompetency.

given it a displeasing altitude, and a slenderness of proportion ill suited to the substantial character of the fabric. I also object to the use of crockets on the gable. Hollar has engraved prints of this front both with and without such ornaments, and as their relics were not found on the arras, their introduction was a matter of taste, which, in my opinion, would have best been displayed by their omission, besides which, it must be observed, that these crockets are too ancient, and far too beautiful for the age of Richard the Second.

From my own observation (and I have related very little upon trust) I assert that the Cloister or Southern wall never had sufficient protection against the drenching rain which has fallen since its exposure. Instead of a roof-like covering to throw off the water; a scanty bundle of hay was carelessly strewed on its summit; and between the collected moisture on the pavement, sinking gradually into the foundations, and the wet descending from its top over the entire superstructure, there would doubtless be reason to dread the consequence of its examination by Mr. Evans.

But a question occurs as to a little fact yet unnoticed, to which I demand a direct reply, if "Magdalenensis" remains true to his cause:—it is this, How it happens that the very walls, whose rearing was commenced soon after the removal of the old ones in August, and proceeded with till nearly a month before the severe season set in, early in January, are now declared to be destroyed by the frost. Mr. Parkinson himself will hardly deny, that had even the whole been erected in November, which was a month of dry and mild weather, the masonry, with proper care, would have been too firmly united to suffer injury.

The mortifying truth, however, must not remain concealed beneath the decent veil which the ingenuity of some, and the plain good nature of others, have agreed to supply. Indeed it must be

obvious to every body, that these results have proceeded either from negligence or unskilfulness, perhaps both; but for the former I cannot so well answer as the latter, which forces itself on observation in the wretchedly coarse and incorrect appearance of the carved work, professedly copied from ancient examples.

No alteration, or I may with propriety use the word "improvement," could be made to remedy these palpable defects, but a total demolition. This is one cause of the DETERMINATION; another appears in the smallness of the rooms; a third in the shape and vulgarity of the windows; a fourth in the row of tower-buttresses; a fifth in the situation of the fire-places; a sixth (by anticipation) in the arrangement of the chimney-pots; and lastly, in the gibes which, from the tasteful Rector to the meddling Cit, are unsparingly directed against poor Magdalen from all quarters of Oxford.

Involved thus in error and inconsistency from the foundation upwards, no better course could be pursued than that which Dr. Ellerton has declared; and why it should not be candidly avowed is strange, since the real facts are as perfectly known in Oxford as they are within the College walls;—yes, it is whispered abroad, and came to the writer's knowledge through no "tattlers and busy-bodies, speaking things which they know not of," that one of the chief conductors of these "im-

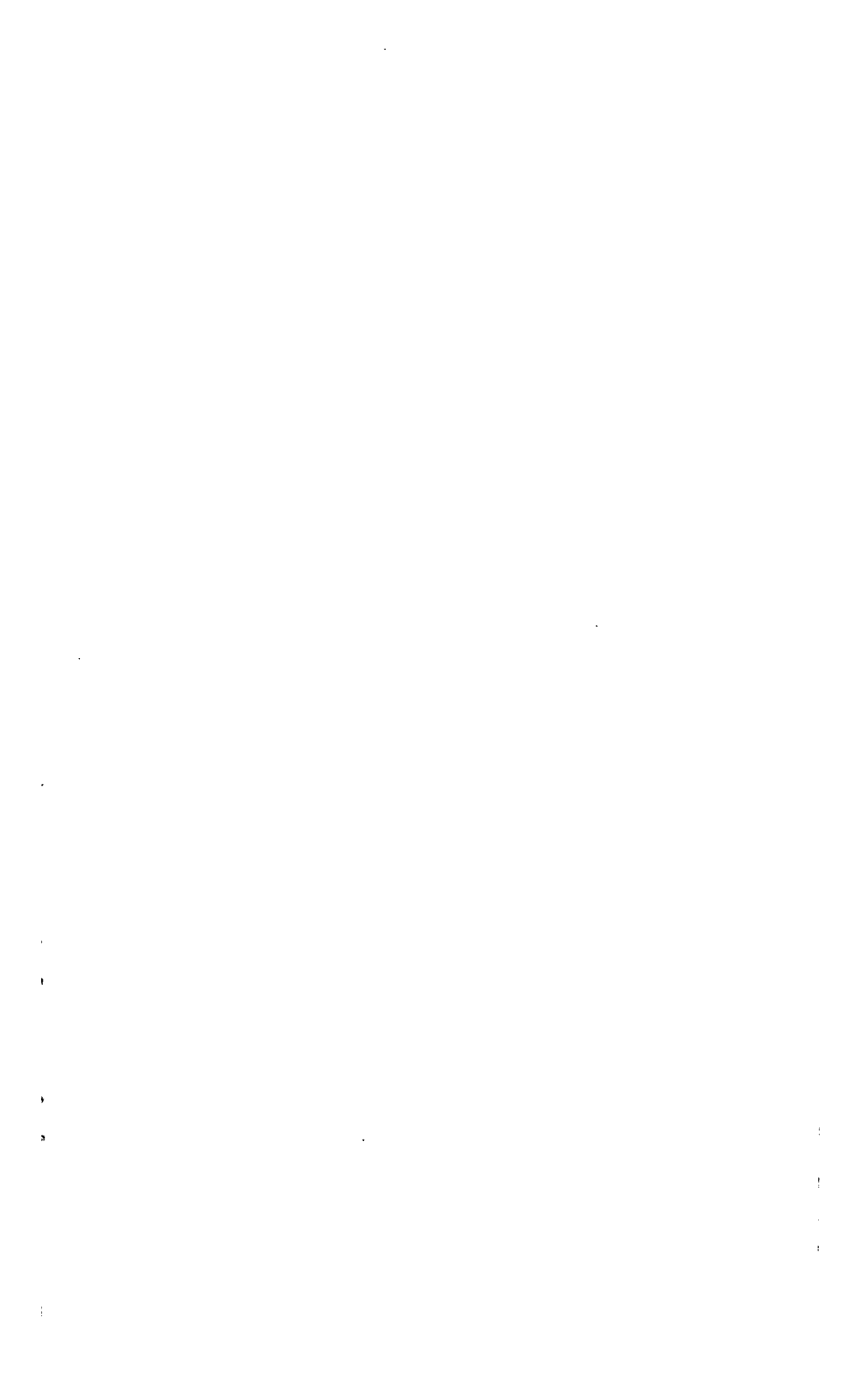
provements" expects "ten years' employment," and relies, either by pulling down or building up, to accumulate a pretty fortune. Nor can any thing be imagined more likely than the accomplishment of these expectations, from the manner in which the College is actually permitting its treasures to be fooled away; many hundreds, nay, some thousands, have been already expended, and not so much as a single stone in a right position is as yet to be seen for it.

Having in the fourth Chapter presumed to tell the Society of Magdalen College, that determination prudently formed, should mark all their proceedings on architectural subjects, in which the interests of good taste are so deeply concerned, I must in this place remind them, that it is at the present moment in their power to follow, untroubled either by ancient relics, or modern absurdities, defying alteration or removal, a plan in all respects compatible with antiquity.

Mortified by the failure of their former operations, they may hasten to resume their labours, but I would warn them against precipitancy, and against fixing a stone ungoverned by a plan. You have been left to seek models when they ought to have been accurately delineated before you, and to question the propriety or beauty of this or that feature after it was erected; but in future you must, if you wish to increase the interest of your College, settle all these doubts upon paper.

Oblige the architect to furnish you with figured plans, elevations, sections, mouldings, and ornaments. If he is master of his own design, he will by these means make you also perfectly acquainted with it ; he should calculate every stick, stone, and brick, and be able to combine the propriety of " Gothic " architecture, and the necessary comforts of the present age ; otherwise he is not fit for the office you have called upon him to undertake.

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